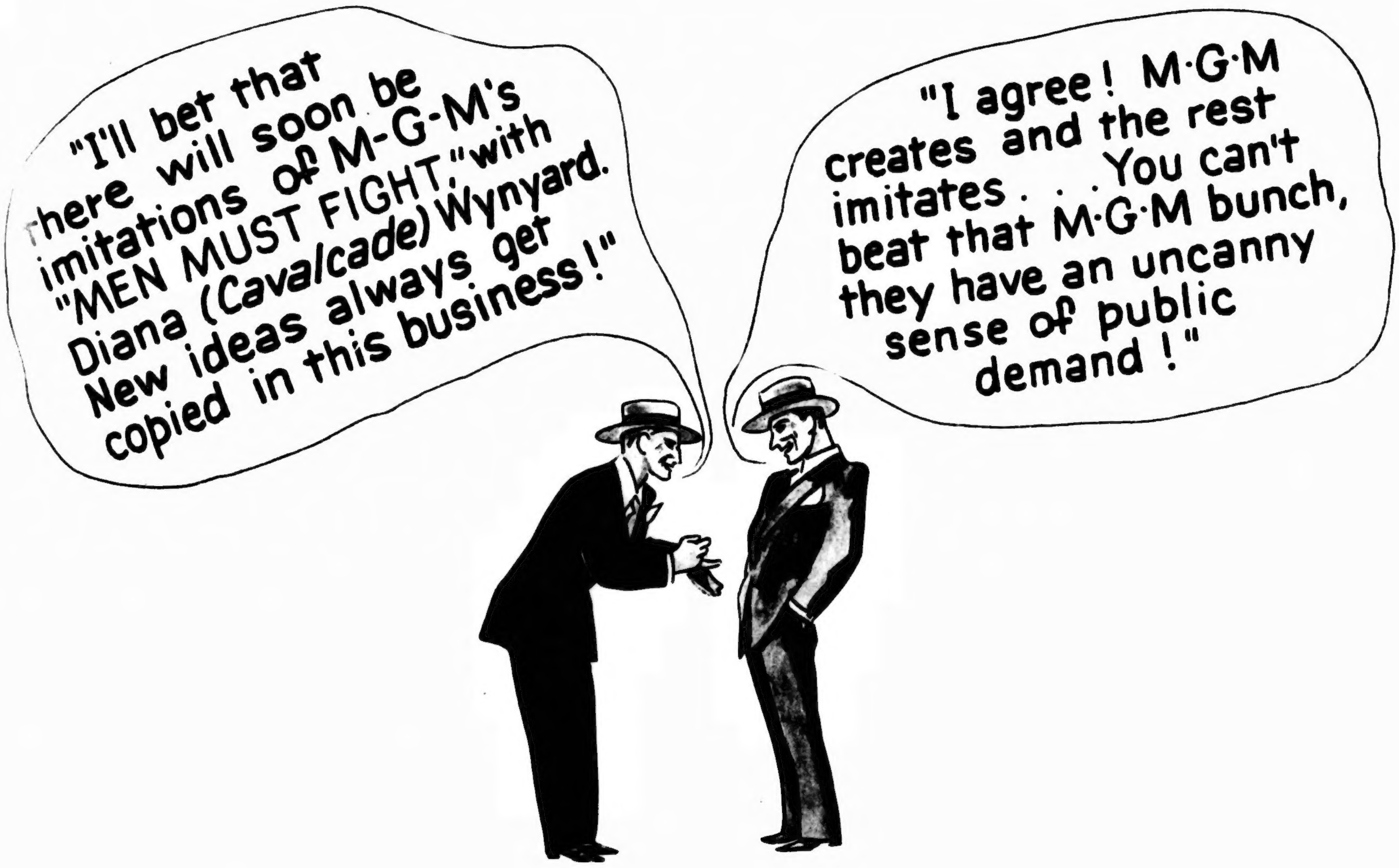
Kine WEEKLY

C.E.A.
Meeting
and
Dinner
Pages 3 & 5


"I'll bet that there will soon be imitations of M-G-M's "MEN MUST FIGHT," with Diana (*Cavalcade*) Wynyard. New ideas always get copied in this business!"
"I agree! M·G·M creates and the rest imitates . . . You can't beat that M·G·M bunch, they have an uncanny sense of public demand!"

DIANA *(Cavalcade)* WYNYARD. . . *in* "MEN MUST FIGHT"

—and who's going to blame them when it comes to pictures like this—

"Thoughtful story . . . scores on its emotionalism. Good entertainment . . . well off beaten track. A distinct departure from the well-worn paths of accepted screen entertainment."
CINEMA.

"Highlights are Diana Wynyard's inspired performance in lead, and well-photographed air raid in which New York is almost destroyed. Tense situations and quota of poignancy. Good popular booking."
DAILY FILM RENTER.

"A very finely produced film . . . emphasised by a thrilling air-raid on New York by squadrons of 'planes. The whole film is intensely stirring in its realities of action and speech. A very fine picture."
ALL FILMS REVIEW.

METRO-GOLDWYN-MAYER

CUP FINAL

EXCLUSIVE
AUTHENTIC
OFFICIAL

ALSO
SEMI-FINAL
WEST HAM
v.
EVERTON
(*Exclusive*)

ALSO
SEMI-FINAL
MANCHESTER CITY
v.
DERBY COUNTY
(*Exclusive*)

Book

BRITISH MOVIETONE NEWS

DISTRIBUTED BY FOX FILM CO., LTD., 13 BERNERS STREET, W1.

BRILLIANT C.E.A. FUNCTION

Page 5.

Kinematograph WEEKLY

No. 1352 Thursday, March 16, 1933 Vol. 193

FIVE S.O. VICTORIES

Page 7.

JOHN HARRISON FOR VICE-PRESIDENT

SWEEPING MAJORITY AT C.E.A. ANNUAL MEETING

Entertainment Tax figures quoted to members show that in twelve months since the Emergency Budget, receipts at 2,000 kinemas dropped by £2,500,000, while the Tax increased by £850,000

SCRAP THE EXHIBITION?

RANDOLPH E. RICHARDS donned his chain of office for the last time on Tuesday afternoon when he opened the annual general meeting of the C.E.A. in the presence of a representative, if not overwhelming, gathering of members.

As soon as the minutes had been confirmed, he suggested, to save time, that the scrutineers to supervise the voting for the new vice-president be nominated, and when John Harrison and S. K. Lewis had intimated their wishes in this direction, the members in question withdrew to their duties.

Alec B. King complimented the General Secretary upon the fullness of the survey he had made in the annual report, and while it had been characterised in his Trade paper as "pessimistic," he wondered how it could have been otherwise.

He had a typical little dig at the solicitor to the association, who was reported to have despatched 2,000 letters during the year. If they were the ordinary lawyer's letters he imagined Norman Hart would soon grow so rich that he would be able to afford to be treasurer to the association.

S. W. Cleft, who seconded, expressed the hope that they would be able to secure some reduction in the Entertainment Tax, in which event there would be no need for pessimism next year.

Healthy Finances

Thomas Ormiston, treasurer, submitting the accounts, said he felt that any association which could show an increase of £465 in subscriptions must be in a healthy state.

He drew attention to the heavy costs that had been incurred, particularly with regard to the Sunday Opening fight, and to the Liverpool negotiations with respect to "A" films. He also commented upon the necessity of the branches maintaining their resources, although they were showing a good balance they should hesitate before incurring avoidable expense.

A special warning was given to branch treasurers who invested their funds in building societies. Mr. **Ormiston** was insistent that they were strictly limited to trustee securities.

Later discussion revealed that in certain instances the reserves in question were shown in the accounts as being cash at bank, etc.

The Official Organ

Replying to **W. Stephenson**, who asked about the financial position of the *Cinematograph Times*, Mr. **Ormiston** said that this had not been self-supporting for the past year, but was meeting the deficit from the profits on previous years.

Trade Exhibition

Peter Pickard asked where the profits of last year's Trade exhibition were shown, and when Mr. Ormiston replied that it represented most of the sum of £339 shown as miscellaneous receipts, asked whether the exhibition should be continued, especially in a town like Glasgow.

This, it was pointed out, was hardly a matter for the treasurer to answer, and the president said its chief value was in the interest it provided for members. The Council had decided, as a matter of association policy, that it should be held.

Branches and S.O.

An interesting point raised by **H. Shanly**, whether branches were entitled to spend their funds on the Sunday Opening campaign brought the ruling that this was not allowable unless there was absolute unanimity in the branch, and every member intended to apply. No majority decision would be sufficient.

The E.T. Levy

In view of the aggregate financial reserve of about £30,000 standing to the credit of the association, **Peter Pickard** expressed the opinion that there was not sufficient reason for raising an additional fighting fund by levy.

Mr. **Ormiston** said that both in committee and in General Council the matter had been discussed, and the feeling was strongly in favour of the levy, partly because it en-

(*Continued on page* 5.)

John Harrison, who was elected vice-president of the C.E.A. on Tuesday

BRITISH LION

TO HANDLE NATIONAL DISTRIBUTORS' PRODUCT

AN extension of the British Lion Film Corporation's distribution activities is notified by the announcement that as from Monday next, March 20, the company will handle National Distributors' product, that company having ceased to function.

The pictures which will thus come under this arrangement are "Mädchen in Uniform," "M," "Kadetten" and "Rasputin," and these will be distributed through British Lion agencies.

Mr. Myers, sales manager of the British Lion, speaking to a *Kine.* representative, said "The arrangement is one for distributing product, and is not in any sense a merger or combine. We shall distribute the product hitherto associated with National Distributors' name, and other pictures from Continental sources not yet seen in this country will be distributed by British Lion.

"'Mädchen in Uniform' will have a pre-release in Glasgow next week, at the Scala, and after that we shall be booking the picture to exhibitors."

All inquiries for the above-mentioned pictures should be sent to British Lion, 76, Wardour Street, London.

◆

BRITISH FILMS IN AUSTRALIA

Although fewer films were imported into the State of Victoria, the imports of British films have increased a hundred per cent.

According to statistics, decline in the total number of films imported was 580, or 1.675.000 ft., compared with 1930.

The importation of British films, however, increased in two years from 109 to 204.

In This Issue

C.E.A. Annual Meeting and Dinner pages 3 and 5
British Lion is to Handle National Distributors' Product page 3
Owing to the demand that 20 per cent. of gross takings shall be allocated to charity, Liverpool exhibitors have decided not to open on Sundays page 3
Kingston voted in favour of S.O. on Tuesday page 7
Four other Sunday Opening victories are recorded page 7

FEATURES

Editorial page 4
Long Shots page 4
London Trade Shows page 6
Reviews for Showmen pages 13-15
Trade Finance page 16
Men and Movements page 16
C.E.A. Branch Reports pages 21-22
Week in Scotland page 33
Irish Notes page 43
British Studio News page 45
Films Showing Next Week page 46
Observation Window page 47
Showmanship pages 48-50
Music for Forthcoming Releases page 51
Classified Advertisements page 54

ONEROUS S.O. TERMS AT LIVERPOOL

EXHIBITORS DECLINE TO OPEN THEIR KINEMAS

CALLED upon to pay 20 per cent. of takings to charity and to submit audited accounts, Liverpool exhibitors have unanimously decided not to open their picture theatres on Sunday, March 26. This decision was reached at a largely attended meeting of members of the North Western branch on Friday.

It was stated that to open on the terms proposed by the magistrates would almost inevitably result in a loss, even if the theatres were filled to capacity.

The decision was communicated to each member by G. Dudley West, the branch secretary, who stated:—

"The branch desire your wholehearted support in the attitude they are taking, and even if one kinema were to open it would cancel one of the other two Sundays for the present year, and it is the intention of the branch to make a further application at a later date for two Sundays."

Loss on Sunday Opening

J. W. Grace said, assuming his theatre was filled to capacity, he found that to open on Sunday, March 26, would involve an actual loss of 14s. 9d. He saw no reason why any exhibitor should accept the magistrates' terms. At the present time, Wallasey had a Sunday opening campaign, and if Liverpool exhibitors decided to pay 20 per cent. it was quite possible that Wallasey magistrates might say to their licensees, "If Liverpool exhibitors can pay 20 per cent., we think you should pay 25 per cent.," and so the trouble would go on.

"I am definitely of the opinion that we should not open on Sunday, March 26, even if we intend to give the whole of our takings to charity," continued J. W. Grace, who added that as a matter of fact, for the show that he had proposed to give, he had earmarked the whole of the receipts for a cause he was desirous to help. Five per cent. was quite sufficient to have to pay.

He moved a resolution that Liverpool exhibitors do not open their theatres on the Sunday named.

J. R. Dovener, who seconded the foregoing proposition, suggested that the magistrates be asked to postpone the date. Probably exhibitors could influence the magistrates to modify their decision.

Mistrusting the Exhibitor

"The conditions laid down by the Bench are iniquitous," declared W. Scott with warmth. "We are in business to entertain the public, and we should be enabled to do that without being tied up to any charity clause." For the magistrates to call for a balance-sheet indicated how they mistrusted exhibitors. Personally, he considered they should apply to the magistrates to request not only reconsideration of the percentage, but also the removal of the condition insisting upon a balance-sheet.

"My suggestion is," concluded W. Scott, "that we do not give a penny more than 10 per cent., including the 5 per cent. called for for the Cinematograph Fund."

On behalf of Gaumont-British, J. M. Cannon explained that his principals were definitely against opening on March 26 on the terms laid down by the magistrates. Twenty per cent. was an uneconomical figure, and it must be more so for the independent exhibitors than for the circuits.

"The simple fact of the matter is we cannot afford to pay this 20 per cent. Dangerous precedents should be avoided."

The Renters' Benefit

Another aspect of the subject was introduced by J. Leslie Greene, who referred to the drawings of the film renters for Sunday film hirings.

"I have cast my costings and find that 40 per cent. of my receipts are taken by the renters. If we have to give 20 per cent. for opening on Sunday, then there is no earthly reason why we should accept the opportunity. It would mean that we would open simply for the benefit of the film renters and charities, and not for ourselves.

"If film renters want to encourage Sunday opening and thus help themselves and help us they must give us a reasonable chance of making a profit."

Before a vote was taken it was ascertained that exhibitors present at the meeting could speak definitely on behalf of 61 theatres in the city. It was decided to have a letter sent to the magistrates stating that members of the North Western branch regretted that owing to the very high percentage of receipts they were called upon to pay over to charity it was impossible for exhibitors to avail themselves of the opportunity of opening on the date mentioned.

EARTHQUAKE SPARES STUDIOS

No Stoppage at Hollywood

(*By Special Hollywood Cables.*)

FRIDAY afternoon's earthquake shock spread terror among the women workers in the studios, but, on the whole, the players themselves kept their heads.

One Paramount set was wrecked by the tremors, and at the moment of cabling the Metro studio officials were anxiously watching a swinging water-tower, which menaced the laboratory.

No deaths at any studio or among studio employees are reported, and production was carried on during Saturday.

Monday's stoppage was entirely a matter of studio labour conditions.

William Newberry, of the M-G-M publicity department, suffered a broken shoulder when a restaurant collapsed.

All the available trucks were sent to the devastated areas to aid in the night-time search for the victims.

Janet Gaynor and Henry Garat were in a projection theatre seeing the rushes of their film when the shock came, but emerged safely.

Jack Oakie was signing a slashed salary contract at the moment that the earthquake struck the Paramount studio.

Winfield Sheehan says the shock has done no damage to the Fox Studios, or any of the people engaged in them, or his home.

◆

AUDIENCE ELECTROCUTED

31 Killed and 70 Hurt

Thirty-one people were killed and at least seventy injured in an amazing kinema disaster in Ahualulco, Jalisco State, Mexico.

A high voltage wire short-circuited with the metal rail of the balcony and more than 20 of the audience of 1,000 were electrocuted. The remaining casualties were caused in the panic which followed.

The owner of the kinema, Senor Efren Ramos, has been arrested.

News-Reel Chief on U.S. Trip

Healthy Production

Gerald Sanger, editor of British Movietone News, is just back from a seven weeks' trip to the States, where he has been exchanging views of news-reel production with Fox Movietone.

The trip included visits to Chicago and Montreal, and a flight to Hollywood as the guest of Winfield Sheehan.

Chatting with a *Kine.* representative, Mr. Sanger said he found in the exchange of experiences and views that the British unit had been keeping well up to the American unit in the matter of news-reel methods and ideas. Here and there were differences, but it was encouraging to find progress running largely parallel.

The use of the dynamic "mike" and a generally lighter equipment was facilitating recording and rendering it possible to secure better results.

The trip to the coast was Mr. Sanger's first visit to Hollywood, and, while it must be realised that this took place before recent troubles in financial and industrial directions, there was a healthy tone about Hollywood and its activities.

Mr. Sanger said he felt that the Fox Corporation was now as well placed as any company to meet difficulties and triumph over them.

◆

MANCHESTER BURGLARY

About £34 in cash and a £16 diamond tie-pin were stolen from the house of Leslie Millar, Pathé representative in Manchester. The cash was the takings of a kinema which Mrs. Millar runs in Manchester.

KINEMA DIRECTORS' ESTATE

George Smith Marple, of Sheffield, who was a director of Matlock Cinemas, Ltd., left estate value £14,304, with net personalty nil.

KINEMATOGRAPH
WEEKLY

EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.
Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

***IMPORTANT.*—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission**

RESERVES OF STRENGTH

WHEN a speaker at the annual general meeting of the C.E.A. raised the question of the financial assets of the Association, and suggested that the sum held in reserve rendered unnecessary the levy recently imposed to finance the Entertainment Tax fight, he opened the way for an illuminating little lecture upon the real value of a political fund.

The Treasurer of the C.E.A., Thomas Ormiston, took the occasion to enlarge upon not merely the practical, but the psychological values of a capital reserve. He pointed to the way in which the enthusiasm of the members was inevitably awakened by the knowledge that they had had to put their hands in their pockets for a given purpose, and, as we can all appreciate that material resources are sterile without man power behind them, the lesson was duly driven home that it was only reasonable precaution to build up assets which would be used in emergencies.

Meantime, the obvious feeling of the meeting was in favour of pressing forward with every possible action which could help in the general effort.

QUOTA QUALITY

ATTENTION has already been directed to the public reception in Scotland of British pictures, and chiefly to the objection taken to our artistes' diction. One is therefore anxious to present the other side of the shield, and we report with considerable pleasure a very different experience.

When a man knows that his exhibitor's licence is likely to be forfeited if he offends more than once in keeping up to his quota obligations, he is inclined to be keenly critical of such pictures as he has to show under compulsion. It is therefore particularly pleasing to read of one manager after another expressing satisfaction with the business done with British films.

To examine our present output with a view to the maintenance of a good standard is therefore the first duty of all interested not only in good pictures but in good business, and it is rather disquieting to realise that to-day there are being offered several productions which are of a distinctly poor standard.

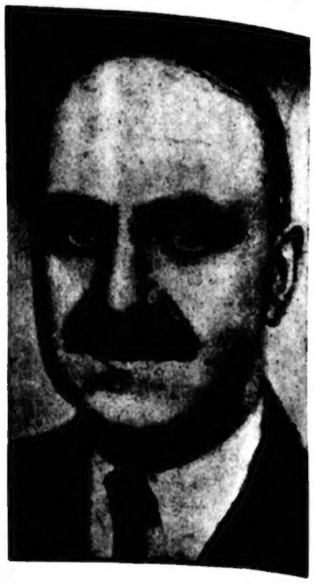
THE CHEAPEST SEATS

THE justice of the demand for a remission of the Entertainment Tax on the cheaper seats has been taken so much for granted by Trade spokesmen that there is a danger lest its crippling effect may not be fully understood by outsiders.

We are taught to expect a charge of over 16 per cent. on the average, but, onerous though this is—for it operates whether a hall is making a profit or a loss—it is accepted as part of the price that exhibitors, like other citizens, have to pay towards our national upkeep.

But as very many thousands of seats are sold nightly to the most needy of our population at prices below sixpence, when, for instance, the tax on a 3d. admission is one penny, the full weight of the imposition may be appreciated. If the financial advisers to the Government could but be brought to realise it they would have to admit that the aggregate loss to the Exchequer, allowing for the increase of business, would be very slight if an easement in the case of these cheaper seats were afforded.

My Year's Work



by James Welsh

THE newly elected President of the C.E.A. brings to his task a mind which is not only intrinsically fitted for the leadership of a great organisation, but one which has the added advantage of over twenty years' intimate contact with the exhibitor's business.

In addition, his public-spirited character has led him to constant effort for the welfare of his fellow-citizens, and his long experience of local government work, his office of J.P. for the City of Glasgow, his service in the House of Commons in the Labour Government, and his year's apprenticeship, as Vice-president of the C.E.A., to his present office, have combined to perfect his mental equipment in a way that is invaluable for one embarking on so exacting an office.

It is not a post to be lightly accepted, nor is James Welsh the man to take it up lightly. Thoughtful and judicial in outlook, resolute and determined in action, typifying the traditional virtues of the Scot, James Welsh is a fitting successor to a position which has always called for the finest diplomatic and administrative gifts of the exhibitors' leaders in the past. Conditions are this year more severe than ever, and the good will of the whole Industry will be with the new President.

IN assuming office as President of the C.E.A. I do so under circumstances designed to test the resources of the Association to the utmost, and to call for the whole-hearted co-operation of all the members. No one can foretell the ultimate effect on our Industry of the financial and economic dislocation covering the entire world.

In such a situation the wisdom of the policy adopted by the C.E.A. in encouraging the production of British films is at once evident. We are still, however, largely dependent on films produced in other countries, and if anything should happen to interrupt the flow of foreign product the position would undoubtedly become difficult for many exhibitors.

To deal with such an emergency would be a task for which the C.E.A. is eminently fitted, but to do so successfully would require energetic action and loyal support in every direction.

My own view is that we are capable of dealing with such a situation should it unfortunately develop, and it may be that this year will give to exhibitors the best possible demonstration of the benefits to be derived from effective trade organisation.

In other directions there can be little disagreement as to the immediate needs of exhibitors

THE demand we have already made for some modification of the Entertainment Tax must be sustained with vigour and determination. Every possible means to get film rentals reduced to a reasonable level must be taken, and it is not too much to hope that the direct evidence already in the hands of the renters of the plight of many exhibitors will make this less difficult to achieve in the immediate future.

FIVE years' experience of the working of the Cinematograph Films Act has demonstrated the need for amending legislation, and it will be the duty of the Association to secure that defects should be dealt with in such a way as to put no undue burden on any section of its members.

The successful efforts that have been taken in recent years to deal with attacks from all quarters, whether from irresponsible quarters or by local authorities, must be continued and constant propaganda work undertaken in many ways.

I HAVE no cut and dried policy with regard to these and other matters. My aim will be to encourage discussion in the General Council so that the development of ideas and initiative may be stimulated in the greatest degree.

The success of our efforts will be determined more by obtaining the goodwill and co-operation of the many rather than by an attempt to dictate policy by a few.

LONG SHOTS

B.I.P.'s New Director—The C.E.A. Annual—British Pictures in the States—Exhibitor Records

PAUL STEIN, who is to direct three pictures for B.I.P.

SIMON ROWSON'S address before the Royal Empire Society on "British Influence Through the Film," postponed because of his operation, is to take place on Monday next. The meeting is to be presided over by Lord Lee of Fareham, in the absence, through illness, of Lord Peel, who was originally the chairman. The meeting will take place at the Hotel Victoria, Northumberland Avenue.

THE election of this year's vice-president of the C.E.A. has been marked by a campaign of greater vigour than for several years, and the result of the contest was obviously the "big thrill" of the annual general meeting of the Association on Tuesday. In view of the keenness of the fight the overwhelming victory of John Harrison was a big surprise to many of those present, who had been unwilling to make any definite prediction beforehand.

FOR all its intensity, the contest has, however, been marked by exceptional cordiality on both sides, and a happy note was struck when both John Harrison and Sydney Lewis were seen in close friendly conversation before the meeting opened. Mr. Lewis's gesture of publicly congratulating his successful opponent was greatly to the liking of the meeting, his obviously sincere expression of good will being accompanied by sustained applause.

THOMAS ORMISTON, M.P., pleaded an exceptional excuse for hurrying away from the meeting, as he had received the honour of an invitation to take Mrs. Ormiston to a Royal Party at Buckingham Palace on the same afternoon. He was, therefore, unable to hear the encomiums bestowed on him in the later speeches, though, as the new President pointed out, he was only foregoing one pleasure for a greater,

ANOTHER excuse was the cause of merriment when Reggie Crow craved indulgence for his hoarseness by explaining that he had spent the morning rehearsing the cabaret for the Annual Dinner. The holding of office in the C.E.A. obviously calls for versatility beyond the conception of the average member!

RECORDS are things tenaciously held and defended. In a rash moment the *Kine.* commented on J. Coverdale Bell's management of the Brighton Electric, Newcastle, with the words "probably his record of 21 years in the one office will not be challenged throughout the four Northern Counties."

ALAS, for our confident surmise! The *Kine.* had only just time to reach the North when Will Reynolds, general manager of the Royal Electric Theatre, West Hartlepool, entered his claim. "Now I'll tell one," he says. "I have been manager of my hall since the opening date, January, 1910—23 years. The only hall in this town that has never changed hands." Anybody beat that?

COMMENTING upon Broadway going British with "Rome Express" at the R.K.O., Roxy, "The Man Who Won" ("Mr. Bill the Conqueror") at the Old Roxy; and "Perfect Understanding" at the Rivoli, the *Kine.* New York correspondent reports some interesting reactions of New Yorkers.

HOT FROM U.S.

(By Special Kine. New York Cable)

***MARX BROTHERS** have formed a company to produce their own pictures, following break with Paramount.*

***WALTER WINCHELL**, the columnist, in a broadcast speech says Hollywood is doomed because of the salary cuts and the earthquake; production, he says, will again be centred on the East Coast.*

***IRVING THALBERG**, M.-G.-M. production chief, is confident that the studios will carry on. Hollywood can never be doomed, he said, except by producing bad pictures. Money troubles are only temporary.*

***THE STUDIOS** certainly closed on Monday, as the Unions refused to accept the 50 per cent. wage reduction.*

***ALLIED** is an exception, as M. H. Hoffman has announced that his company will continue at full pay.*

***GENERALLY** the view is expressed that the stoppage is only temporary and that agreement may be expected soon.*

***SAM KAPLAN**, sometime president of the Operators' Union, with nine others, has been convicted of coercion of Union members.*

ESTHER RALSTON'S appearance was commented upon, several agreeing she had never looked so beautiful. Conrad Veidt's part led to a remark by a woman that she could understand what was said. Her escort explained that it was a German picture with English dialogue!

ANOTHER American told our correspondent that if there were only a few more pictures as good from England everyone would flock to see them, and that "Rome Express" was better than most American films she had seen for a very long time.

I AM looking forward to an interesting occasion on Friday next—the opening of Strand Electric's new theatre—the Seecol—by C. B. Cochran. It is situated at 28, Floral Street, Covent Garden. A demonstration of colour and trick lighting, optical and cyclorama effects, follows the official opening.

FROM their professional point of view, the members of the Critics' Circle acted in a noble self-defence in disapproving of the *Daily Express* stunt to give a week's engagement as guest critic to the writer of the best critique of "The Maid of the Mountain." It was, they declared, against the best interests of journalism and of films.

THE average exhibitor will look on unmoved. The judgments of the paid film critics, excellent as expressions of personal opinion, have seldom been of much value to the showman booking product, and whether a "guest critic" or one of the hallowed circle writes a notice will matter little to him.

A WEEK ago the news was definite that Sam Goldwyn was on the point of embarking for England, and would be present at the London premiere of "The Kid from Spain." But the new Cantor film, "Androcles and the Lion," demands his presence in America, so the visit is deferred.

"DINNER AT EIGHT," the Broadway stage success, which is having a London run at the Palace, has been secured by Joseph M. Schenck for production as a film by United Artists.

OUR hostess at the W. and F. "Soldiers of the King" party was Margaret Marshall, and I was glad to see Alec Braid looking a great deal fitter than I anticipated, after his illness. Incidentally, although I was told it was one of the off nights at the Kit-Cat, the place was rather more than comfortably filled, and on every side one heard expressions of satisfaction at the re-signing of Roy Fox and his band. Jeffrey Bernerd has justified his claims to showmanship by the manner in which he has placed the Kit-Cat on the map.

THE STROLLER.

Entertainment Tax Blight on Trade

C.E.A. Benefits to Exhibitors

Tributes to Retiring President

(*Continued from page 3.*)

sured an active interest in the fight on the part of every member, and secondly because it was of the first importance that the funds of the association be kept up. Nobody could foresee the needs that might suddenly arise, and the only successes that had been accomplished by Trade Unions — and the C.E.A. was a Trade Union—was by those which were adequately financed.

T. ORMISTON

President's Farewell Speech

The retiring president (**Randolph E. Richards**) opened his valedictory speech by remarking that his time had been ungrudgingly given to the service of the Association. He began a survey of the year's work by commenting on the C.E.A.'s success in the matter of sound service charges, stating that a saving had been made to members aggregating £100,000 a year.

In respect of Sunday opening, he thought that had secured the best possible Act, in view of the prejudices and traditions that they had to be overcome, and he wished to express publicly the thanks the Association owed to the former Under-Secretary for Home Affairs—Mr. Oliver Stanley—for all the courtesy and consideration he had given to the Trade's views.

Children and "A" Films

The Association, said Mr. Richards, had had to deal with local authorities who had endeavoured to usurp the responsibility of the parent in respect of the admission of children to kinemas, and after many representations, had succeeded in getting the restrictions removed wherever they had been applied.

They, as exhibitors, he added, would be failing in their duty to the public if they did not clearly advertise which films were not suitable for children to see.

Success of E.T. Campaign

When the idea of a trailer campaign in respect of the Entertainment Tax was first put forward, he continued, it looked as if the whole political fund would be swept away in it, but, thanks to Mark Ostrer, they had been able to put up a really big show.

At present six million signatures had been received from the general public.

Figures had been placed before the Chancellor of the Exchequer showing that the additional tax levied since the introduction of the emergency budget had been a crushing burden, not on the public, but on the Industry.

Unanswerable Figures

Statements received from 2,000 kinemas revealed that during the twelve months following the Budget, receipts were down by £2½ millions, while the amount paid in taxation was up by £850,000.

Mr. Richards expressed his thanks to Michael Balcon, E. E. Blake, the transport companies, the renters, and the Trade Press for the help they had given towards the success of the campaign. He was also glad to have the unique opportunity of thanking the President and members of the K.R.S. for their decision to contribute nearly £2,000 to the cost of the campaign.

The president was also glad to state that the Association now stood higher than ever before in the regard of the governing bodies and local authorities with whom they had been in contact during the year.

Concluding, he expressed his thanks to members of the General Council, officers and staff, for their help during his year of office.

The New President

Mr. Richards subsequently declared James Welsh elected as president for the ensuing year, and invested him with the chain of office.

After a tilt at the Trade Press for referring to him as a "dark horse," Mr. Welsh expressed his desire to serve the Association to the utmost of his ability and capacity, and thought that with the team around him he would be able to carry through the year to the general satisfaction.

R. E. RICHARDS

Thanks to Randolph Richards

Councillor Hamilton Godfrey voiced the thanks of the members to their immediate past president, stating that it was a wonderful thing to find men of ability willing to devote time to the service of their fellow members. Mr. Richards had fully upheld the traditions of the C.E.A., and the best tribute they could pay him was in the words, "Well done, thou good and faithful servant."

C. P. Metcalfe, seconding the vote of thanks, said all they had said of Mr. Richards could not do him justice. He had freely given his time, his tact and his ability, and it had been a pleasure to serve under him. Nearly every president-elect was a "dark horse" to most of the members: the association must, therefore, have made some lucky bets, especially on this occasion.

The resolution having been passed enthusiastically, **Randolph Richards** said, in reply, that whether in trouble or pleasure, he had enjoyed every moment. He had presided at about 100 meetings, and had been impressed by the sincerity of every member of each of them.

R. V. Crow moved, in the name of the Kent branch, an amendment to Rule X, whereby the percentage of subscriptions returnable to branches should be reduced from 45 per cent. to 42½ per cent.

Mr. Crow explained that the amendment was intended to subsidise the *Cinematograph Times*, as the sub-committee responsible for the paper had found itself unable to conduct it on self-supporting lines. An alternative suggestion had been to make members pay a subscription of 10s. 6d. for it, but the method proposed would only mean a capital sum of about 1s. per head.

Councillor MacDonald seconded.

From the "Frozen Funds"?

J. S. Snell suggested that the specific purpose for which the 2½ per cent. was required should be embodied in the amendment, but **Mr. Welsh** observed that in the event of that purpose becoming no longer necessary, the matter would be quickly reconsidered.

Mr. Welsh also stated that the amendment would be effective from April 1.

Peter Pickard asked if there was any sound reason why the extra money should not be taken from the "frozen assets"? The President replied that the motion had only been tabled after the views of the branches had been ascertained.

The amendment was carried with two dissentients.

John Harrison Wins

The result of the poll for the vice-presidency was announced as follows :—

John Harrison	... ...	1,463 votes
Sydney K. Lewis	...	457 votes,

giving Mr. Harrison a majority of 1,006. There were no spoiled papers.

John Harrison said the vice-president was not the "big noise," but he was willing to assist to the limit of his ability and as far as his position allowed.

Sydney K. Lewis rose to congratulate Mr. Harrison, and assured him that when he (Mr. Harrison) took office he would have no more loyal supporter than himself.

S. K. LEWIS

"The Real Workers"

H. Victor Davis moved a vote of thanks to the officers, branch secretaries and staff, who, he considered, were the "real workers of the association." He mentioned by name Thomas Ormiston, M.P., hon. treasurer; Norman Hart, solicitor; W. R. Fuller, general secretary; Mr. Brown, Mr. Morrison and Miss Edwards, of the general staff. He suggested that a letter should be sent from the meeting to Mr. Brown, hoping that he would soon be well enough to return to the office.

J. S. Snell, seconding, referred to the work of the branch secretaries, and the motion was carried unanimously.

W. R. Fuller replied, after which the meeting terminated.

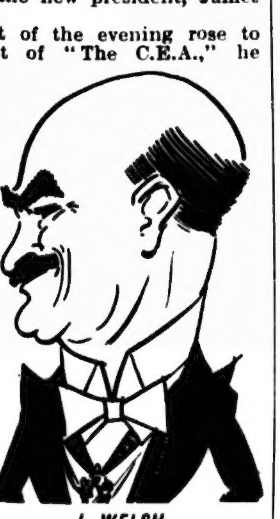
THE INDUSTRY'S TEN-YEAR PLAN

SUCCESS OF THE FILMS ACT

B.O.T. Chief's Happy Speech at C.E.A. Dinner

THERE must have been well over 530 present at the Grosvenor Hotel on Tuesday night, when the C.E.A. annual dinner was held under the chairmanship of the new president, James Welsh, J.P.

When the guest of the evening rose to propose the toast of "The C.E.A.," he soon proved himself fully in touch with the minor details of the exhibitors' business, as one might have expected from the Parliamentary Secretary to the Board of Trade. E. Leslie Burgin quickly put himself on good terms with the gathering, and got a fine reception when he said that they did not always see eye to eye with the Chancellor of the Exchequer, but if a word in the ear of their Neville would be useful, he, the speaker, could always be seen in the Lobby afterwards.


J. WELSH

His speech was punctuated by witty flashes, sometimes at the expense of the company, sometimes at the expense of M.P.s and the Government.

In submitting the toast of "The Cinematograph Exhibitors' Association of Great Britain," Mr. Burgin began by saying that he had been in that company long enough to know that exhibitors talk as well as their films.

A reference to Sunday films brought the speaker to remark that "the technique you have developed of swooping down upon an area and persuading the electors to vote for you is a great example to the M.P."

Speaking of his association with the Industry, he said I can only claim thirty odd years' association with the Industry—but your reputation is safe in my hands.

"My association goes back to the times of Friese-Greene and that wonderful film of steel rails disappearing like a cateract.

"When the mists of the last century were disappearing, I was busy translating the contract which brought about the association of Arthur C. Bromhead and Lear Gaumont, so my association with your Industry is a real one."

A Disappointed Audience

A carefully calculated period held the audience quiet as it seemed to have reference to Entertainment Tax reduction, but with clever hoodwinking it was found to refer to other matters altogether.

The speaker mentioned moneys which had been paid to the Government, and said "the fact we propose to return some of it will be pleasing. Consequently there will probably be an announcement of reduction (a pause) in licence fees and perhaps in registration costs. But that entitles us to a mark of favour at your hand."

Then came a reference to the association and its membership.

"My heart goes out to the 700 kinemas which are not members of your association.

"What is going to happen to that 700? And are not your members going to see to it that the association represents (like the National Government) 100 per cent. of exhibitors in the country?

Ten-year Film Plan

"Like the Russians, the Industry has had a ten-year plan and halfway through it you are able to say that you have more than reached the aims. in the precentage of British films you are screening. I should like to speak of the happy way in which the Industry has co-operated with the Government in carrying out the Cinematograph Films Acts.

"When you were asked to show 7½ per cent. of British films you showed 18 per cent; some were 'quickies' and 'pound-a-footers,' but you are more nearly approaching the standard to which you aimed in the films you show.

"You are gradually improving your entertainment: you have a great deal of way to go, it is true.

"I understand you and the Chancellor of the Exchequer do not see eye to eye; but if a word to Neville will help, I shall be in the lobby afterwards.

"I desire to ask this gathering to drink to their noble selves, which they are ever ready to do, if I judge correctly. May your Association have a fuller—and even Fuller—share of success than last year.

"You have as your President one who knows some of the pure Doric, who knows how many ha'pennies go to the shilling, and one who is not likely to send a cheque to the renter beyond his due, and thus disturb the delicate bookkeeping which is so essential.

"We have only one coupling in this toast, James Welsh, a former colleague in Parliament, and one whom you honour."

The President Responds

James Welsh, replying, said that in his career he had often heard Dr. Burgin speak, and never without finding him worth listening to. They sometimes had to do with politicians who really knew what they were talking about, and he wished them to note particularly what Dr. Burgin had to say.

The Association celebrated that night its twenty-first year of existence, and the organised effort during that period had been of the first importance, not only to the exhibitor, but to the whole industry.

R. V. CROW

One of the great things accomplished was a better understanding, not only with the other branches of the business, but with the authorities charged with the control of public entertainments.

They had been extremely fortunate in their contact with the Board of Trade and the Home Office; they had not scored so complete a success with the Chancellor of the Exchequer, but they were still trying.

A Nebulous Proposal

He made reference to the setting up of the Film Institute, with regard to which it was impossible to say exactly what it is to be or to do. But he was sure that the more completely the Trade was able to work with it, the better and more valuable it would be.

Thanks to the presence of Dr. Burgin and members like him, he thought the Trade was assured of generous and fair treatment in the House, whatever might befall.

CLAIM AGAINST B.I.P. BY B.B.C. STARS

JUDGE REFUSES A COUNTY COURT APPLICATION

SYLVESTER GATES, at Westminster County Court on Monday, March 13, applied on behalf of Mabel Constanduros and Michael Jack Hogan in an action for £90 salary against the British International Pictures, Ltd., Wardour Street, W., that certain particulars of the case be struck out.

He explained that the claim was for one day's joint salary, and that £45 had been paid in. The particulars of defence alleged that the plaintiffs broke the agreement on October 31, 1932, owing to Mrs. Constanduros, at 5.30 p.m., suddenly stating she felt ill and could not carry on film work.

The work which would otherwise have been completed that day was stopped. The particulars further stated that Mrs. Constanduros had an engagement with the B.B.C., and it was alleged that in breach of the agreement she appeared at 7 o'clock the same evening at the B.B.C.

A cheque was sent by the defendant company's solicitors for £45, which was accepted as payment on account. It transpired that the cheque was sent in full settlement of the claim, and it had been returned marked "Ordered not to pay."

Mr. Gates said that £45 had been paid into court in satisfaction of the "alleged sum of £90."

Notwithstanding such payment there was a denial of liability, and he asked that words "for the alleged sum of £90" be struck out, on the ground that they were embarrassing and contrary to the rules of payment in.

Judge Dumas, refusing the application, said the whole matter would come on together.

◆

SELO SERVICE SAVES BRITISH FILM

An incident occurred last week-end which indicates the efficiency of the Selo Kine. Service and also emphasises the claims of the Selo high-speed panchromatic kine. film.

In order to permit of the release of a German actor, whose contract expired on Saturday, the Gaumont-British studios were working throughout Friday night. During the closing sequences a dynamo failed and it was only possible to work on half the usual wattage.

The technicians found that the film then employed was not fast enough under the peculiar circumstances, when it occurred to one laboratory worker to try out some of the new Selo panchromatic negative, which had been sent to the studio for testing. Immediate tests were made and it was found that even with the reduced lighting the Selo film gave exactly what was required.

Unfortunately, however, there was insufficient footage in stock to complete the shooting, and, as a forlorn hope, a telephone call was put in at 1.15 a.m. to the Selo works at Brentwood. The manager of the works was awakened and drew some 6-8,000 ft. from the stock-room and chartered an aeroplane which conveyed the precious stock to Heston, from whence it was taken by car to Shepherd's Bush, arriving there at 3.15 p.m.—two hours after the placing of the original order.

◆

R.A.F. ON EMPIRE OUTPOSTS

BRITISH SUBJECT FOR RADIO FILM

Merian C. Cooper and Ernest Schoedsack are now working on a story which will bring to the screen the gallant work done by the members of the R.A.F. policing the Arabian desert and keeping under control the Bedouins and other war-like tribes of that outpost of the British Empire.

Ernest Schoedsack passed through London recently on his way to Arabia. He hired three aeroplanes from Croydon Aerodrome to facilitate the transportation of cameras and gear, and has now returned to Hollywood with over 14,000 ft. of film exposed during his expedition.

Once on the spot, Schoedsack was quick to see the romance of the R.A.F. and has decided that the film in which his location shots will be incorporated will show the work of these intrepid airmen whose names rarely come before the public eye.

This, briefly, is to be the keynote of "The Uncrowned King," which is the tentative title of this film upon which Schoedsack and his co-adventurer, Merian C. Cooper, are now working.

NEW G.-B. PUBLICITY MANAGER

Clarence M. Hurst, who has held the reins as circuit manager for the Gaumont-British chain of kinemas, with head offices at the Leeds Majestic, has been promoted to divisional publicity manager, and will in future operate from Sunderland. **For many years Mr. Hurst has been a familiar figure in the Trade, having been associated with three Leeds and five Bradford kinemas.**

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Mar. 16 and Wed., Mar. 22

Sydney Howard in UP FOR THE DERBY (W. & F.)

Thursday

Shorts (*Famous Films*)

RCA Theatre **11 a.m.**

Famous Films are showing three of a series of six individual sound shorts at the RCA Theatre, Film House, Wardour Street, at 11 a.m. (to-day), Thursday. The titles are "Ghosts of the Golden West," "The Land of Montezuma" and "Around the Clock."

Up For the Derby (*W. & F.*)

Prince Edward Theatre. **8.45 p.m.**

On Thursday, March 16, at the Prince Edward Theatre, W. and F. will present "Up for the Derby," a new British and Dominions comedy starring Sydney Howard.

The story, which has been specially written for Sydney Howard by the authors of "Up for the Cup" and "The Mayor's Nest," introduces the star as an unsuccessful punter who eventually trains a Derby winner.

"Up for the Derby" presents absolutely accurate scenes of the great annual race and introduces the Derby, as it really is, to filmgoers. British and Dominions once more take the initiative in bringing to the screen a characteristic aspect of British life.

The film was directed by P. Maclean Rogers.

Friday

A Co-respondent's Course (*Universal*)

Private Theatre. **10.30 a.m.**

"A Co-respondent's Course," featuring Donalda Warne and John D'Arcy. The latest of the Efftee productions from F. W. Thring's Melbourne studios is a bright and breezy matrimonial mix-up, in which an extremely beautiful wife, seeking to cure her husband of violent jealousy, finds herself the suspected object of three detectives, who are fooled into innumerable hilarious situations by the scheming woman.

Officer Thirteen (*Ideal*)

Prince Edward Theatre. **3 p.m.**

The second production is "Officer Thirteen," another Allied-Productions' picture, featuring Monte Blue and Lila Lee. Monte Blue is seen in the rôle of a traffic policeman out to track down and bring to justice the man who was responsible for the death of his policeman chum. During the course of his investigations he finds romance with the girl who was with the suspected man at the time of the killing. Eventually, things are straightened out, with a satisfactory ending for the policeman and his sweetheart.

Speed is the general characteristic of this picture, particularly in the thrilling motor-cycle-car race at the beginning of the film, and in the night club raid climax. There are some pleasingly human "kid" studies from Mickey McGuire and Jacky Searle.

Tuesday

No Man of Her Own (*Paramount*)

Carlton. **10.30 a.m.**

"No Man of Her Own," a dramatic story of a gambler and his women, from an original by Edmund Goulding and Benjamin Glazer, deals with the adventures of Babe Stewart, card-sharp and confidence man who operates among Wall Street millionaires and on crack Atlantic liners. Clark Gable, with Dorothy Mackaill and Carole Lombard, feature in important rôles.

When the hard-bitten gambler tries to walk out on his partner, who has fallen madly in love with him, trouble ensues. He considers it best for his health to leave the city for a few days, but in his retreat he meets another girl and recklessly marries her, although the marriage means nothing to him. The girl is in deadly earnest and when he plans to resume his doubtful mode of life the situation is rendered difficult. The cast includes Grant Mitchell, J. Farrell MacDonald, Paul Ellis, George Barbier, Elizabeth Patterson, and Tommy Conlin. Wesley Ruggles directed.

The Woman in His House (*Radio*)

Phœnix Theatre. **3 p.m.**

"The Woman in His House" is based upon Philip Barry's very successful stage play entitled "The Animal Kingdom," and is notable for the fact that it brings together two of the finest artistes on the screen—Ann Harding and Leslie Howard; with exotically beautiful Myrna Loy playing a very fine part in support.

The story concerns a young, highly sensitive, cultured, yet slightly unconventional book publisher who is attracted by the physical beauty of a conventional society girl. So strong is this attraction that he marries her and gives up his friendship with Daisy Sage, a sweetly beautiful and unselfish artiste, with whom he has spent three utterly happy years. It is not until his wife attempts, by exploiting to the full the strength of her physical attraction, that Tom Collier realises she is little more than his mistress—living with him for all the luxuries she can wheedle from him—and that his real wife is Daisy Sage. This unusual twist to the eternal triangle story has been handled with deftness, unusually brilliant dialogue and character drawing.

The acting of the three principals will be found to be some of the most delightful yet seen on the screen—all three of them giving the finest performance of their careers. The picture was directed by Edward H. Griffith, who thus has the distinction of directing Ann Harding in three plays by Philip Barry.

The Death Kiss (*Ideal*)

Prince Edward Theatre. **3 p.m.**

On Tuesday, March 21, at the Prince Edward Theatre at 3 p.m., Ideal will show "The Death Kiss." Leading protagonists in this film are Adrienne Ames, David Manners, and Bela Lugosi. There is fine comedy, romance and melodrama in this intriguing murder-mystery picture. It is suspenseful and colourful, and has the additional novelty of taking the spectator behind the scenes in a film studio.

The murder is committed under mysterious circumstances. The leading lady is arrested when it is discovered that she would benefit by the death of the murdered man. She is cleared through the efforts of a young scenarist, whose excellent detective work unmasks the guilty person.

So This is Africa (*U.A. Columbia*)

Cambridge Theatre. **8.45 p.m.**

Columbia's hilarious comedy, "So This is Africa," presents Wheeler and Woolsey as mighty big game hunters. Why they became that is best left to the picture to explain, but they set out for the Dark Continent with Mrs. Johnson-Martini, the greatest expert on Africa and African customs, taking with them their outfit—five live lions, which, as music-hall derelicts, they were unable to pawn. Weird and wonderful events crowd into the hectic lives they live on the African veldt. They even discover that the natives are not aware of the potency of passion and romance. And when they are carried away by Amazons into their wild fortresses and hundreds of Amazons make advances to this whimsical pair of males, the crisis comes.

Among the highlights of this farce comedy of the Dark Continent are the elaborate chorus formations and dances, curiously similar to those offered in Broadway musicals, the highly amusing travesty of the cycle of jungle and animal pictures, and picturesque wilds of Africa background, with a number of catchy songs.

The hand-picked cast supporting the "explorer" heroes, is lead by Raquel Torres with Esther Muir, Eddie Clayton.

Wednesday

The Mysterious Rider (*Paramount*)

Carlton. **10.30 a.m.**

Three youthful Paramount stars make their debut in "The Mysterious Rider," Zane Grey's picturesque drama of the great Southwest of to-day. Kent Taylor, Lona Andre and Gail Patrick who have just been placed under long-term contract by Paramount are supported by a big cast in the production, Irving Pichel, Warren Hymer and Berton Churchill being among well-known players who are featured.

The story deals with the adventures of a young rancher who risks his life in exposing and frustrating the designs of a crooked lawyer and a financier who are scheming to seize a large tract of valuable land and to evict the ranchers living on it. Kent Taylor, who previously has played only minor rôles, faithfully embodies the attributes of the great Western heroes who have preceded him in Zane Grey's adventure romances.

Lucky Devils (*Radio*)

Prince Edward Theatre. **3 p.m.**

"Lucky Devils" breaks entirely new ground. Neatly woven into a romantic and intensely human story, it shows the manner in which the stunt men—the unsung heroes of the screen—live; how they work; what they think, and why they do this intensely hazardous work for a few dollars a day. The star is Bill Boyd, and Dorothy Wilson, William Gargan and William Bakewell are the principals in support, but in reality the stars are the stunt men who do the work.

Skipper, the lead of a club whose members earn their living doubling for film stars in dangerous scenes, falls in love with, and marries, Fran, in spite of the fact that he has always insisted that a good husband makes a bad stunt man. In doing his first job after his marriage, he looks down from the top of a building to his wife just at the crucial moment, and his pal is nearly killed as a result. He gives up his job, but later takes on a stunt which all the other stunt men have refused in order to get money for his wife to go to hospital for the birth of their baby. He succeeds and regains his nerve.

This story is the means of bringing to the screen some of the finest thrills seen, with the additional interest that we are shown behind the scenes and understand the human drama being played out whilst the stunt is performed. "Lucky Devils" will be found to offer plenty to entertain every possible type of audience.

Rustlers' Round-up; Double Bluff (*Universal*)

Rialto. **10.30 a.m.**

"The Rustlers' Round-up" is the last of the Tom Mix talking pictures, and attempts to climax Mix's 300 odd productions for the screen in fast action, thrills and popular entertainment, and, according to advance reports, succeeds admirably. Tom is a friendly rancher who takes on the rôle of "The Black Bandit" to protect a young girl and her brother from dishonest lawyers and ranchers who seek to force the young brother and sister into a sale of their ranch, which contains a hidden artesian well. Directed by Henry MacRae, Universal's fast action expert.

"Double Bluff," written and directed by R. E. Jeffrey and featuring Carol Coombes, is a crook story with an ocean liner setting. The actual plot concerns a great insurance swindle through the disappearance of a passenger at sea. Most of the picture was shot on board one of the greatest liners afloat during a voyage especially undertaken for the film.

Mystery of the Wax Museum (*Warner*)

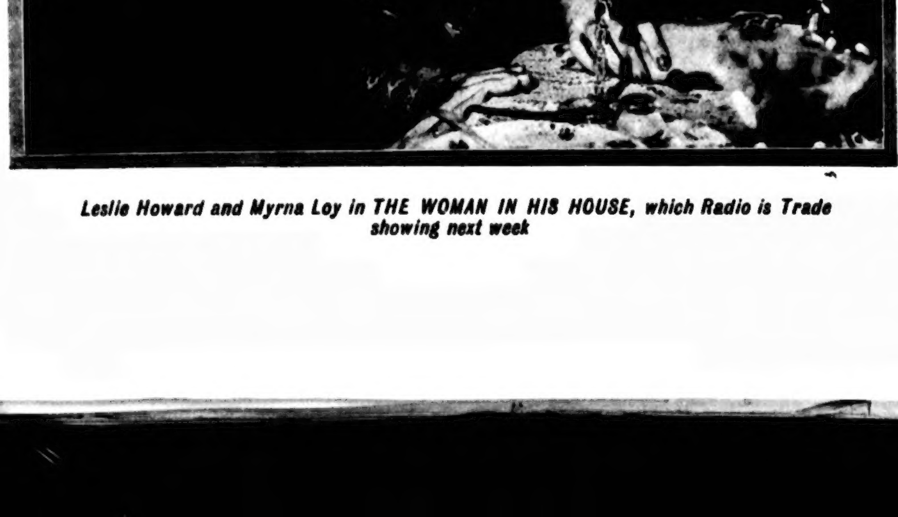
Prince Edward Theatre. **8.45 p.m.**

This sensational story of a mad genius with insane passion, the man who created the woman he wanted, and whose every masterpiece marked the passing of a beautiful woman or famous figure from this earth, is claimed to be the most daringly conceived and produced picture ever filmed.

Even among chronicles of crime and mystery this picture, it is said, strikes a new and radically different note. Lovers of the unusual will find an eerie fascination in watching a gentle-gifted, but crippled Russian sculptor, played with startling vividness by Lionel Atwill, struggling to create a group of wax statues that will startle the world when his little wax museum opens its doors to the public.

Then a series of strange, inexplicable crimes throws the metropolis into an uproar; the police and the Press take up the hue-and-cry, and Glenda Farrell, as a young newspaper woman, finds herself called upon to solve, single-handed, one of the most baffling mysteries of modern times.

Frank McHugh, Fay Wray, Edwin Maxwell, A. E. Carewe, Matthew Betz, Holmes Herbert, Thomas E. Jackson, Delvitt Jennings, Gavin Gordon and Allen Vincent are also in the cast of the picture, which is directed by Michael Curtiz.



Leslie Howard and Myrna Loy in THE WOMAN IN HIS HOUSE, which Radio is Trade showing next week

Robert Woolsey in SO THIS IS AFRICA (U.A.-Columbia)

"KING OF THE RITZ" NEXT WEEK

GAUMONT PRESENTS NEW LUPINO FILM

GAUMONT CO. announce the presentation on Thursday, March 23, at the Prince Edward Theatre, of "King of the Ritz," an adaptation of Henry Kistemaecker's enormously successful musical feature, "Le Roi des Palaces." This British Lion-Gainsborough feature, made at Beaconsfield, was directed by Carmine Gallone, who was responsible for the French film version.

A production of outstanding charm and attractiveness, light-hearted and gay, it relates the adventures of Claude, head porter and uncrowned king of the Ritz-Royal Hotel. He falls in love with a wealthy and beautiful widow, staying at the hotel, and to further his suit spends his time in devising happenings which shall present them to his adored one in ludicrous circumstances. There is, of course, the girl he has jilted, Victoria, a chamber-maid, who finally wins the wayward hero.

The film has some lilting song numbers, outstanding among which are "You're Falling in Love" and "Loving You Brings Me Gladness," composed by Raoul Moretti, whose music for "Sous Les Toits de Paris" and "Il Est Charmant" won deserved popularity.

Stanley Lupino dominates the film with a scintillating performance as the "King of Hotel Porters." Betty Stockfeld, as the wealthy widow, is especially fascinating, wearing many beautiful and costly gowns in the production. Gina Malo, who will be remembered for her excellent performance in "The Cat and the Fiddle," plays the part of Victoria, while Hugh Wakefield assists in the fun with a humorous interpretation of King Otto of Blitz. Other players in an excellent cast are Henry Kendall and Gibb McLaughlin.

"King of the Ritz" is made of the ingredients that spell success—light-hearted humour, lilting music, sumptuous gowns, pretty girls, delightful singing and lavish and spectacular settings.

BUTCHER'S BIG NAVAL EPIC

"OUR FIGHTING NAVY" COMPLETED

John Betts' long-awaited production, "Our Fighting Navy," is now complete, and Butcher's will shortly make an important announcement regarding its premiere presentation.

"Our Fighting Navy" has taken nearly a year to make, and John Betts led a strenuous life throughout this period. Three months of preparation and research were needed before an inch of celluloid could be exposed. The Admiralty offered the producer every possible assistance, and granted him facilities never before allowed to any kinematographer Indeed, they detailed an officer specially to attend to J. B.'s requirements, and the producer pays ready tribute to the invaluable information and help he received from this source.

In the course of production Betts has visited every type of fighting vessel—from a torpedo boat to a super-dreadnought—and has viewed the Navy under every possible condition. He has flown aloft in a seaplane, dived below the surface in a submarine, and been nearly blown from the admiral's bridge by heavy gun-fire. He has talked with every rank of seaman—from A.B. to admiral—and developed a profound admiration for everything he has seen.

It is this enthusiasm for the Navy in all its aspects that John Betts has tried to convey through his film. The keynote of the Service is efficiency, and the producer has tried to match this spirit with an equally efficient presentation. Something like 50,000 ft. of film stock have been exposed to yield the final selection of five to six thousand feet, and it may be imagined what a Herculean task the producer had to face in the cutting room, after the really "heavy" portion of his task was completed. Certainly the final result should be sufficiently "snappy" to satisfy the most exacting critic and represent the essence of concentrated entertainment.

As to the popularity of "Our Fighting Navy," there can be little doubt.

WILD ANIMAL VOGUE

NEW CYCLE OF FILM THEMES

30 NOVELTY PICTURES SCHEDULED

THE screening by Universal of "Nagana" heralds the new cycle of animal films upon which American producers have been concentrating for some months past.

In their search for novelty themes producers have adapted to film requirements the novelty angle of wild beasts and of the motion picture records of expeditions into jungle and other savage areas.

Within a few days we shall be seeing "The Big Cage," a Universal film; "King Kong," the Radio mystery picture, based on Edgar Wallace's last work, which has caused a sensation in America; and "King of the Jungle," the big Paramount film.

In addition to these four films and several others which are scheduled for early release, there are about 30 of these novelty productions, either in work, in preparation or planned by the various production units.

Paramount has, besides "King of the Jungle," "Lives of a Bengal Lancer" and "Murders in the Zoo," says the *Film Daily* in a recent survey.

RKO, in addition to "King Kong," will have a production embracing the expedition material recently obtained by Ernest B. Schoedsack. Fox will present "Man Eater," for which an expedition is now in the Far East, and "Zoo in Budapest." Columbia has completed for U.A. release "So This Is Africa," as well as "King of the Wild Horses," which borders on this class of picture.

"Tarzan and His Mate" and "Eskimo" are on the M-G-M schedule; "India Speaks," the Richard Halliburton production made by Walter Futter, will be released by United Artists; "Untamed Africa," Wyant Hubbard picture, is coming from Warners; "Samarang"; "Savage Girl," with "White Ivory," from various independent producers, also fall into this classification.

◆

"CAVALCADE"

WITHOUT DEADHEADS

The first fruits of the Fox drive against Trade show deadheads were observed in Manchester last week, when the limitation to *bona-fide* exhibitors of invitations to the Trade show of "Cavalcade" at the Piccadilly, caused a deal of discussion in film Trade circles.

Only about 80 people were present at the screening, this limited number of seats being issued direct from London. The inability to obtain seats locally caused much heartburning among those persons on the fringes of the Trade who regard every Trade show as an outing for themselves and their friends.

It is pointed out that the number of tickets issued amply met the requirements of *bona-fide* exhibitors and viewers, although criticism has been levelled at the arrangements which omitted to afford the local Press the usual facilities.

◆

FOUR BIG B.I.P. COMEDY HITS

FOR SUMMER RELEASE

Wardour's have definitely set aside for big releases for what is generally known as the slump period, during which exhibitors have complained—often with good cause—that renters deliberately withhold releasing their best product.

On June 5 "Their Night Out" is scheduled for general release. A story of the hilarious experiences of a young man-about-town and his innocent partner, Renee Houston, in the person of Claude Hulbert who is mistaken for the leader of a mystery gang of jewel thieves.

An Albert Burdon starring vehicle—a comedy extravaganza, put over with pep and frivolity—is announced in "Letting in the Sunshine" on July 10.

In addition to these big new productions, in response to urgent requests for return dates, Wardour's have decided to make a definite reissue date for two of the greatest comedy hits—namely: "The Middle Watch," to be released on June 12, and "My Wife's Family," on July 17.

◆

BRITISH EMPIRE FILMS

ERIC STRELITZ'S NEW POST

As will be seen from the advertisement pages of the *Kine.*, Eric P. Strelitz, well known in the Trade in his representation in this country of the British Empire Films of Australia, Great Union Theatres and subsidiary companies, is to be in charge of a new department of the old-established agency of Reeves, Lamport and Sherek, Ltd.

Speaking to a *Kine.* representative, Mr. Strelitz said that Reeves, Lamport and Sherek had a world-wide business as theatrical agents. It had become imperative because of the increase of the film and studio business, to set up a special film department which would deal exclusively with studio personnel and sundries.

Mr. Strelitz said that his new work would in no way interfere with his representation of Australian film interests, which would be carried on as usual.

MORE SUNDAY GAINS

3,000 MAJORITY AT KINGSTON

WILLESDEN AND BARKING CAMPAIGNS

KINGSTON voted for Sunday kinemas on Tuesday, the figures being :—

For	5,292
Against	2,275
Majority in favour	3,017

Although the interest shown in the opening of the polling booths at 8 a.m. suggested a heavy poll, actually fewer than 44 per cent. voted.

The organisation was in the hands of Victor Moss, who was assisted by Messrs. Thompson (Regal), Bostock (Elite), Hart (Super) and Mrs. Gardner (Kingston Cinema). The committee requests the *Kine.* to express thanks for the valuable assistance rendered by all branches of the Trade both in cars and helpers.

Barnes Success

Although only 25 per cent. of the electorate voted at Barnes on Saturday, the result was an overwhelming victory for the Trade, the figures being :—

For	3,854
Against	1,601
Majority in favour	2,253

Since the recent town's meeting, which voted against the proposal by 131 votes to 95, a great deal of activity has been shown on both sides. A committee of townsfolk assisted Mr. Schofield, of the Ranelagh Kinema, and with members of the Borough Council, assisted in the operation of the Barnes Sunday Films Association. Opposition was organised by the local churches. Numerous cars were at the disposal of Ben Jay, of Tottenham, who acted as transport officer, and the staffs of the kinemas also assisted.

Grays Polls in Favour

Nearly 60 per cent. of the electorate of Grays voted on Sunday on the Sunday opening question. The result was:—

For	3,594
Against	1,736
Majority in favour	1,858

B. Smeeden, manager of the Regal and the Empire, with the assistance of the local S.F. Association, put in useful work publicising the campaign, and exceptionally good support was given by the Trade in supplying a large number of cars.

The campaign has been fought against odds right from the beginning. First the town's meeting went against the organisers by 204 votes to 54, and then followed an attempt by the Council to veto their requisition for a poll. This proposal was only defeated by one vote.

The Rochester Figures

The appeal made last week by the C.E.A. for cars and assistance at Rochester was answered by the Trade with gratifying alacrity, which undoubtedly assisted in the recording of another victory Results :—

For	2,414
Against	1,405
Majority in favour	1,009

Queenborough Win

The result of the poll at Queenborough (Kent) proved another victory for Sunday opening, the figures being:—

For	476
Against	168
Majority in favour	308

◆

TWO LONDON FIGHTS

WILLESDEN AND BARKING

Willesden's S.O. town's meeting is to be held on March 23. There is considerable feeling in the district in favour of Sunday opening, as it is pointed out that London kinemas, only a short bus ride away, are patronised on Sundays by Willesden people.

Barking S.O. Campaign

The Barking Sunday opening campaign is in preparation and publicity is being given to the town's meeting which takes place on March 20. A Sunday Films Association is being formed and T. Richardson is to be invited to act as secretary and organiser.

◆

WALLASEY SURPRISE

Christian Council Attitude

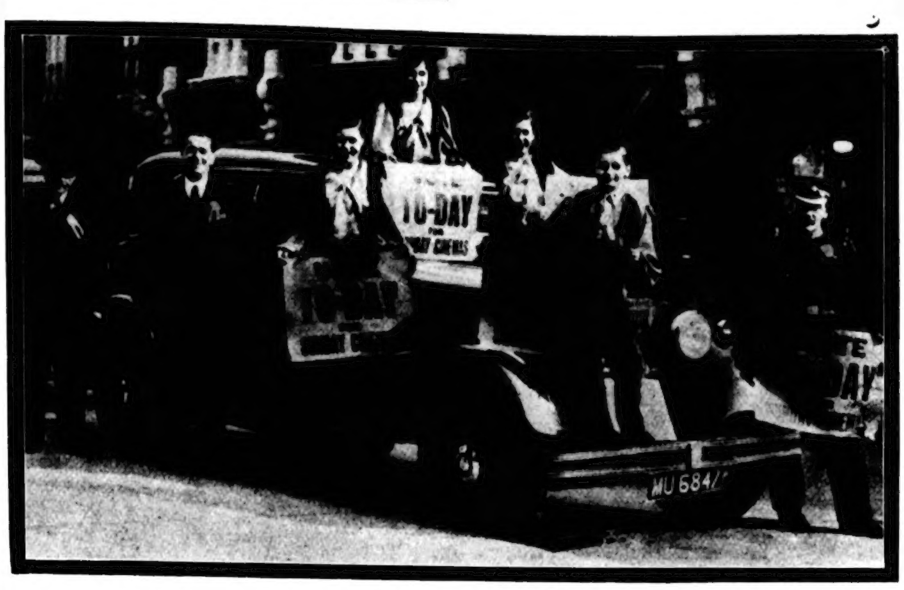
When the Wallasey town's meeting is held to discuss the Sunday opening of kinemas, certain members of the Christian Council may attend and speak in favour of Sunday opening.

The Watch Committee on Thursday considered a request from exhibitors to refer the S.O. issue to a town's meeting, and acquiesced.

If the Council take the view that the electors should have the opportunity of exercising their statutory right to vote on the subject, a town's meeting will be called. Whatever the decision at that meeting, a poll may be demanded.

Alfreton (Derbyshire) Urban Council has decided against Sunday opening of kinemas.

The recent S.O. poll at Ross, Herefordshire, cost the ratepayers £24.



A carload of pretty girls who contributed to the success of the Barnes S.O. campaign. Ben Jay is on the extreme left to H. R. Schofield

NEW LIVERPOOL COMPANY

To Acquire Established Theatre

FLEETWOOD LICENCE LAPSE

TO take over and work one of the best-known theatres in Liverpool a new company is now in course of formation. The theatre in question has had a successful existence for 30 years and seats 2,500. The present intention is for the company to have a small, with a view to developing later, scheme, which may include wiring the house, for which it is well fitted. The accountants, to whom all inquiries should be addressed, are Simon, Jude and West, 13, Victoria Street, Liverpool.

Fleetwood Closure

The licence of the Palace Theatre, Fleetwood, has lapsed. It was stated at Lytham Licensing Sessions that the premises had been closed since April 23, 1932, through lack of patronage.

The Superintendent of the Police said the Palace Theatre was licensed as a theatre and kinema, and that the theatre licence allowed for a bar for drinking facilities during the performance. Since the licensing sessions he had written to the licensee, a John Jenkinson, of Chorley, and stated that he would object to the theatre licence. The licensee had not troubled to answer the letter.

The objection was sustained.

New Fleetwood Owner

Frank Barnes, for the past five years lessee of the King's Hall, Burnley, has purchased the Empress Picturedrome, Fleetwood, from the North Lancashire (Fleetwood) Theatres Co., Ltd.

F. Barnes was formerly manager of the Queen's Theatre (now the Palace), Fleetwood, and the Empire (now the Art Pictures), Fleetwood. The Empress was originally a Methodist church, but was converted into a kinema many years ago.

Broughty Ferry Hall Sold

Coun. George A. Greig, proprietor of the Broughty Picture House, Broughty Ferry, has sold it to Messrs. Lyall and Bruce, Cinema House, Uphall. The licence for the theatre has been transferred to John Lyall, 11, Mayville Gardens, Trinity, Leith, but the kinema will be managed by Douglas Dickson, who acted as operator for Coun. Greig. Coun. Greig has been in the kinema Industry since May, 1918.

◆

Sunday Kinema Conditions

Worthing and Cinematograph Fund Payments

With reference to the hours of Sunday opening at West Ham and East Ham, in the County of Essex, an arrangement has been made with the Stratford Licensing Bench for the applications to be made jointly by exhibitors.

Some applications had been made, but the matter has been adjourned for the other interested parties to come in.

Worthing Conditions

Worthing Corporation Licensing Committee has granted Sunday licences to Carl Adolf Seebold in respect of the Rivoli, the Picturedrome and the Dome until December 31 next.

The hours permitted are between 5.30 p.m. and 10.30 p.m., and the films shown shall be of a suitable character, and shall include at least 5 per cent. of travel, educational and topical events.

The charity contribution demanded is £52 in respect of the Rivoli and £29 in respect of the Dome, and which shall be paid direct to the Worthing Hospital Committee, and a further sum equal to 5 per cent. of this contribution has to be paid by the licensee by monthly instalments to the Council for transmission to the Cinematograph Fund.

TRADE SUCCESS AT NEWCASTLE

TOWN'S MEETING TO TAKE PLACE

NEWCASTLE exhibitors have won the first round in their S.O. campaign.

The Watch Committee held a special meeting on Friday evening for the purpose of receiving and hearing deputations both from the Trade and the Sunday Observance Society.

The exhibitors were represented by Sidney Bamford, Grainger Picture House, chairman of the Northern branch of the C.E.A.; E. J. Hinge, managing director, Stanley Rogers Circuit, vice-chairman of the Northern branch of the C.E.A.; Bert Miller, A.B.C.; W. H. G. Newman, Gaumont-British Circuit; Isaac Collins, Paramount Theatre; and Alfred Smith, secretary of the Northern branch of the C.E.A.

In opposition was a strong and representative deputation appointed by the Anglician and Free Churches in the city, and the Lord's Day Observance Society.

E. J. Hinge and Bert Miller acted as the spokesmen for the exhibitors. The case they put forward was that there was a distinct demand for Sunday entertainments in Newcastle, as was demonstrated recently when the kinemas opened on two Sunday evenings specified by the Watch Committee.

The argument of the opposition was that there was no demand for the opening of kinemas on Sundays, and that plebiscites which had been taken in other parts of the country had shown that the majority of the people were not in favour of Sunday entertainments in the kinemas.

The Watch Committee eventually announced that:—

"The Watch Committee, by six votes to two, had resolved to recommend Newcastle City Council to obtain the Home Secretary's permission to hold a town's meeting."

◆

S.O. APPLICATION

BLOCKED BY COUNCIL

By eleven votes to three the Alfreton Urban District Council decided against Sunday opening.

Frederick Lee made a slashing attack on the churches, but was called upon by the chairman.

He said that Nonconformists once fought for liberty and now spent their time restricting the liberty of other people.

H. Chandler (the chairman) said he opposed only on the ground that it would cost £120 to take a referendum, and if the people were not interested in the question, why, he asked, should the Council incur the expense?

Mansfield Also Refuses

Mansfield Town Council have confirmed the decision of their General Purposes Committee against taking a poll of the inhabitants to ascertain their desires.

◆

SUNDAY KINEMAS BAN

By Non-Resident Magistrates

Blyth Town Council is openly dissatisfied with the local licensing bench which refused Norman Hart's application for Sunday licences for the kinemas in the town, and it has resolved to draw the attention of the Home Secretary to the anomaly which exists in the Bedlingtonshire Petty Sessional division, by which magistrates permit Sunday kinema performances in the Bedlington section and refuse it in the town of Blyth.

When this decision was discussed at a meeting of the Blyth Town Council, Ald. Twaddle pointed out that only a small proportion of the magistrates who had refused Sunday kinema licences to Blyth lived in the town, or were intimate with the conditions prevalent in the town on Sundays.

DEPUTATION ON TAX

TRADE'S APPEAL TO CHANCELLOR

Promise to Give Subject Careful Attention

THE Trade's case against the Entertainments Tax was presented to the Chancellor of the Exchequer at the House of Commons on Thursday, when the Rt. Hon. Neville Chamberlain received a deputation from the Cinematograph Exhibitors' Association of Great Britain and Ireland.

The deputation consisted of Randolph Richards (president), T. Ormiston, C.B.E., M.P. (treasurer), Captain Paul Kimberley, A. B. King, J.P., A. W. Rogers and W. R. Fuller (general secretary).

Mr. Richards having formally introduced the members of the deputation,

Thomas Ormiston addressed the Chancellor of the Exchequer on the very great hardships which the additional Entertainments Tax was creating, and, in particular, stressed the very serious effects which the reimposition of taxation of the cheaper-priced seats had caused.

The Chancellor of the Exchequer listened attentively to Mr. Ormiston's speech, thanked the deputation for the way in which the case had been presented, and promised to give the subject his most careful attention.

◆

M.P.s AGREE WITH PETITION

Bishop Auckland Support

A petition of protest against the entertainment tax on cheap seats was presented to A. Charlton Curry, M.P. for the Bishop Auckland Division, last Friday. The petition bore 6,900 signatures, and Mr. Curry undertook to give his assistance to exhibitors.

The meeting which Mr. Curry attended was convened by J. G. L. Drummond, of the Hippodrome, and King's P.H., Bishop Auckland. The gathering was representative of the Trade in the Bishop Auckland constituency. Richard Eadie, of Low Fell, Newcastle, a member of the Northern C.E.A., also attended, and outlined the Association's campaign for the remission of tax on seats priced up to sixpence.

After Mr. Drummond had pointed out the serious effect of the tax in halls in an industrial district such as Bishop Auckland, where exhibitors depended largely on the cheaper seats being well patronised,

Mr. Curry said that he appreciated that the Industry realised the condition of national finance by asking the Government to remit only the tax on cheaper seats. If the people in distressed areas were to have sound entertainment, it was essential, he said, that they should not be called upon to pay more than they could afford. The tax was at present bearing most heavily on people least able to stand it.

M.P. on Sunday Kinemas

In the course of an address on present-day social problems, which he gave to a Bristol Bible-class, Robert Bernays, M.P. for Bristol North, dealt with the question of the Sunday opening of kinemas.

He said he was all in favour of keeping Sunday different and making it a day of rest, but this could not be done by making it a day of discontent. An Act of Parliament so designed to keep people at home, bored and sullen, might help to keep the letter of the Sabbath, but by doing this they would break the spirit of the Sabbath.

10.45 p.m. CURFEW

Stockport exhibitors have not succeeded in their effort to secure an extension of their licences from 10.45 p.m. to 11 o'clock. When the application was first made to the licensing justices on February 9 on behalf of all but two of the local kinemas, the reason advanced for the concession was the greater time required to show British films.

The magistrates, on Thursday, after considering the matter in private, gave their decision—a refusal to make the extension.

Because the licensing boundaries of Bishop Auckland and Durham run through the centre of Spennymore, the U.A. film, "Scarface," which has been banned by the Durham Divisional magistrates, could not be exhibited at the Tivoli or the Arcadia kinemas, but was screened a few yards away at the Town Hall Cinema, on the Bishop Auckland side of the boundary.

DUNDEE PETITION SIGNED BY 45,000

Strong Case Presented to Local M.P.

A SYMPATHETIC reception was given by Miss Florence Horsbrugh, Conservative M.P. for Dundee, to the deputation from the Dundee C.E.A. which met her anent the Entertainments Tax. The deputation consisted of Charles Allison, Plaza (campaign convener); Victor Hamilton, The Kinnaird (branch chairman); Miss M. McIntosh, Princess (branch secretary), and H. Dickens, Forest Park.

The deputation presented the petition, signed by 45,000 Dundee kinema patrons, in favour of a tax reduction, after which they all spoke on the question.

The case that the deputation submitted pointed out that, while the general average of the tax was based on a sixth of the gross admission price, a higher ratio was in operation in the cheaper seats, namely one-third of the admission price on a 3d. seat, one-fourth on a 4d. seat, and one-fifth on a 5d. seat. At present the very poorest of the kinema patrons were being compelled to pay the largest percentage of tax.

It was also pointed out that in 1924 the working class kinemas were in a somewhat similar position to to-day, and the then Chancellor of the Exchequer abolished the tax up to 6d. which saved the situation.

It was also stressed that the remission of tax on seats up to 6d. would not necessarily mean a loss to the Exchequer of the sum represented by the tax. Members of the deputation proved to Miss Horsbrugh by figures relating to their own businesses that whilst their drawings were down by many hundreds of pounds, as a result of the abstention of their patrons, at the same time the payments in tax had almost doubled.

They argued, accordingly, that a remission of the tax would lead to better patronage of the kinema, which in turn would convert many deficits into profits, upon which income tax would be paid, thus helping to swell the coffers of the Treasury.

A Practical Suggestion

Miss Horsbrugh said she was impressed with the facts and figures placed before her by the deputation, and undertook to do all she could to bring about a realisation of their desires.

She suggested that, if the tax could not be wholly remitted on admissions up to and including 6d., it would be a good idea if every seat the admission charge to which was 6d., or less, should be taxed, and that the tax should be at a flat rate of a halfpenny.

Members of the deputation agreed that if the whole tax could not be remitted, it would be acceptable to have a reduction of the tax to a halfpenny. They pointed out that this would help to put an end to the practice of price-cutting to 2d., and so evading the payment of tax, and at the same time providing unfair competition with other kinemas.

Another Deputation on Saturday

Charles Allison, Plaza, Dundee's campaign convener, has now received a reply from Dingle Foot, Liberal M.P. for Dundee, apologising for the delay in replying to his letter asking for a deputation. Mr. Foot explains that the reason for the delay was that he was not sure of the date of his next visit to Dundee, but he has now fixed an interview with the deputation at Dundee on the forenoon of Saturday, 18th March.

KINEMAS IN DARKNESS

Failure of the electric current for about half an hour in the Hall Green area of Birmingham on Thursday evening plunged the Rialto and Springfield kinemas into darkness. At the former kinema there was neither light nor sound, for the electric supply failure also placed the organ out of action. An impromptu musical programme was, however, provided upon the piano. The Springfield audience sat without music until the supply of current came on.

The Town Hall, Pontypridd, which has been used for kinema performances for some thirty years, is to be let on annual lease, etc., by the Pontypridd Markets, Fairs and Town Hall Co., Ltd.

W. Baldwin has been appointed secretary, *pro tem.* of the Movies Club, Manchester, in place of G. Stratton-Wells, who has vacated the position. A meeting of the members is to be held in the course of a few days

Boris Karloff being greeted on his arrival by S. Ditcham managing director of Universal

◆

GLEASON AND KARLOFF ARRIVE

FROM HOLLYWOOD TO SHEPHERD'S BUSH

THIS week two of Hollywood's best-known actors, familiar to millions of British filmgoers, began work at Shepherd's Bush for current productions of Gaumont-British. They are James Gleason and Boris Karloff.

At the invitation of Hugh Findlay, both players were introduced in London to the *Kine.* last Saturday, within a few hours of their arrival at Plymouth.

Gleason is no stranger to London, for he scored a big success in 1926 in his own play "Is Zat So?" at the Apollo Theatre, with Robert Armstrong. He is a brilliant dramatist and dialogue writer with a deserved reputation for "wise-cracks," and therefore it is not surprising to learn that he is being given a fairly free hand on his part of a hard-boiled American film-director in "Orders are Orders," directed by Walter Forde. The libretto, in his own words, will be "full of Gleasons," though he admits his best impromptus take days to prepare! With him on the trip is Mrs. Gleason and his son, Russell, already well established as a screen juvenile in many pictures. Mr. Gleason, be it known, had a Tipperary-born father.

The casting of Boris Karloff (formerly Edwin Pratt, of Dulwich and Enfield) in T. Hayes Hunter's "The Ghoul," is specially interesting, for Universal, who loaned him, is acquiring the completed picture for U.S. distribution. Karloff will return to take up the rôle of "The Invisible Man," the final (and thirteenth) script of which is now being written by R. C. Sherriff in London.

Karloff, who is a quiet, charming man with a swarthy sunburn, reminiscent of Douglas Fairbanks, has not been in England for 25 years. He declares that so far from young people being terrified by his gruesome parts, he has quite a fan mail from children who are sorry for him. His genius for make-up he modestly disclaims, giving most of the credit to Universal's make-up expert, Jack Pearce.

◆

"ALL QUIET" TO BE REISSUED

AND "KING OF JAZZ"

"All Quiet on the Western Front" and "King of Jazz," two of the most successful and highly praised pictures ever made, are to be re-issued shortly by Universal. "All Quiet ——" is scheduled for reissue on June 19, and "King of Jazz" for August 7.

The former production, based on Erich Maria Remarque's sensational best-seller, was awarded the Photoplay gold medal, the gold trophy of the Motion Picture Academy of Arts and Sciences, the gold medal of the Faculty of Arts, and the movie trophy of Japan, among other tributes, and was hailed by hundreds of newspaper critics as the greatest picture ever made.

"King of Jazz," in full Technicolor, presents Paul Whiteman and his band, John Boles, Jeanette Loff, the Rhythm Boys, and the picked stage, screen, radio and cabaret stars of America and Europe. John Murray Anderson directed this most spectacular and colourful of all revues.

CHILD MATINEE EXPERIMENT BY L.C.C.

THIRD OF SERIES AT CAMDEN HIPPODROME

THE third of the series of three matinees for school children was held on Wednesday last at the Camden Hippodrome, which was loaned to the organiser, Capt. G. D. Griffiths, by Gaumont-British. Among those who witnessed the programme were the Mayor of St. Pancras, Mrs. Matthews, deputy chairman of the L.C.C., and fifteen members of the Council, together with about a thousand children from local junior schools.

The programme consisted of three shorts: "The Life of the Swallow-Tailed Butterfly," "Turbulent Timber" and "Drifters." The first two were accompanied by a commentary and the third, the subject of a test paper, a silent version. During the projection of this, Capt. Griffiths, with the aid of a microphone, explained various points as they arose.

Children from junior, senior and central schools have now seen the programme, and the collated results of questionnaires given them should provide valuable information on the effect of visual education on children in various stages of development.

During the winter of 1933-4, fortnightly matinees are contemplated and research is to be directed to test the actual information gained by children. P. M. B. Smith, manager of the Hippodrome, was thanked by the organisers for the efficient handling of these large gatherings.

◆

HALESOWEN DELAY

JUSTICES REAPPROVE PLANS PASSED FIVE YEARS AGO

Halesowen Licensing Justices, at their meeting on Tuesday, complained of delay on the part of Messrs. Housing, Ltd., of Blackheath, in relation to the commencement of work on the erection of a kinema on a site in Long Lane, Blackheath, the original plans for which were passed five years ago. The criticism arose when J. R. Green, on behalf of the firm, applied for the re-approval of the plans.

Alderman T. Quinney, chairman of the Bench, pointed out that to keep asking for plans to be approved if there is no suggestion or idea of starting to build rather looks as though the applicants were trying to keep somebody else out.

Mr. Green replied that one of the reasons building had not begun was the general trade depression, but there was also the fact that when the plans were first passed talking pictures were just coming in, and the firm thought it would be better to wait and see how they were received by the public. It was rather a big undertaking to start on a picture house such as was proposed, but the applicants would do so immediately the way was clear.

Alderman Quinney said the magistrates were not at all satisfied with the position, but had agreed to re-approve the plans for a definite period of 12 months. If there had been no development by next March the justices would be open for applications from any other source.

◆

CENSORING UNSEEN FILMS

PROPOSED BAN ON "SIGN OF THE CROSS"

The banning of films on hearsay evidence has its advocates at Bournemouth, where the Council was reminded by the Finance Committee to refuse to permit the showing of "The Sign of the Cross" in local kinemas.

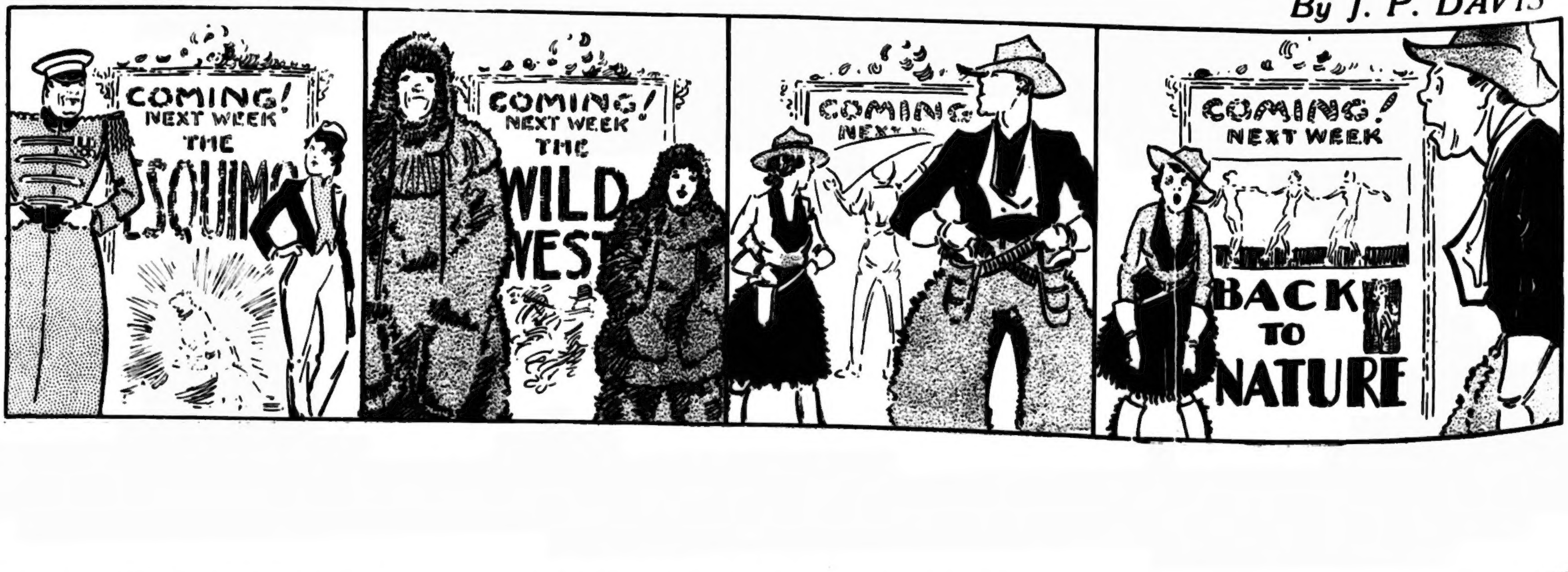
Fortunately, the judicial sense of the Council prevented the adoption of the recommendation which was considered on March 7. After a lively discussion it was decided to postpone any decision until the Council had had a private view of the film.

The attitude of members who favour the censorship of films before they are actually viewed by the Council is indicated by the remarks of Coun. Mrs. F. E. Laney who supported the committee's recommendation because Press reports of the film revealed that it would not be good for young people to see.

Ald. Cartwright said that the Finance Committee's decision was due to Press reports showing that a beautiful story had been debauched.

OUR USHERETTE

By J. P. DAVIS



Two VERY Good Pictures

SLIGHTLY MARRIED

The First Special "Invincible" Production

"Strong Feminine Appeal"
"Witty Dialogue"
"Good Comedy Situations"
"Amusing Wisecracks"

SILVERTIP

An Adventure in the Canadian Rockies

"Excellent Entertainment"
"Attractive—Novel Angles"
"Humour Supplied by Bear Cub"
"Sandy's Antics Highly Amusing"

Butcher's Empire Pictures

LOOK OUT!

SPECIAL ANNOUNCEMENT

concerning

OUR FIGHTING NAVY

Viewed and described by
JOHN BETTS

With the Full Authority and Co-operation of the Admiralty

Butcher's Film Service Ltd.
F. W. BAKER, MANAGING DIRECTOR
175, WARDOUR STREET, LONDON, W.1.
PHONE GERRARD 7282 [illegible] GRAMS [illegible] LONDON

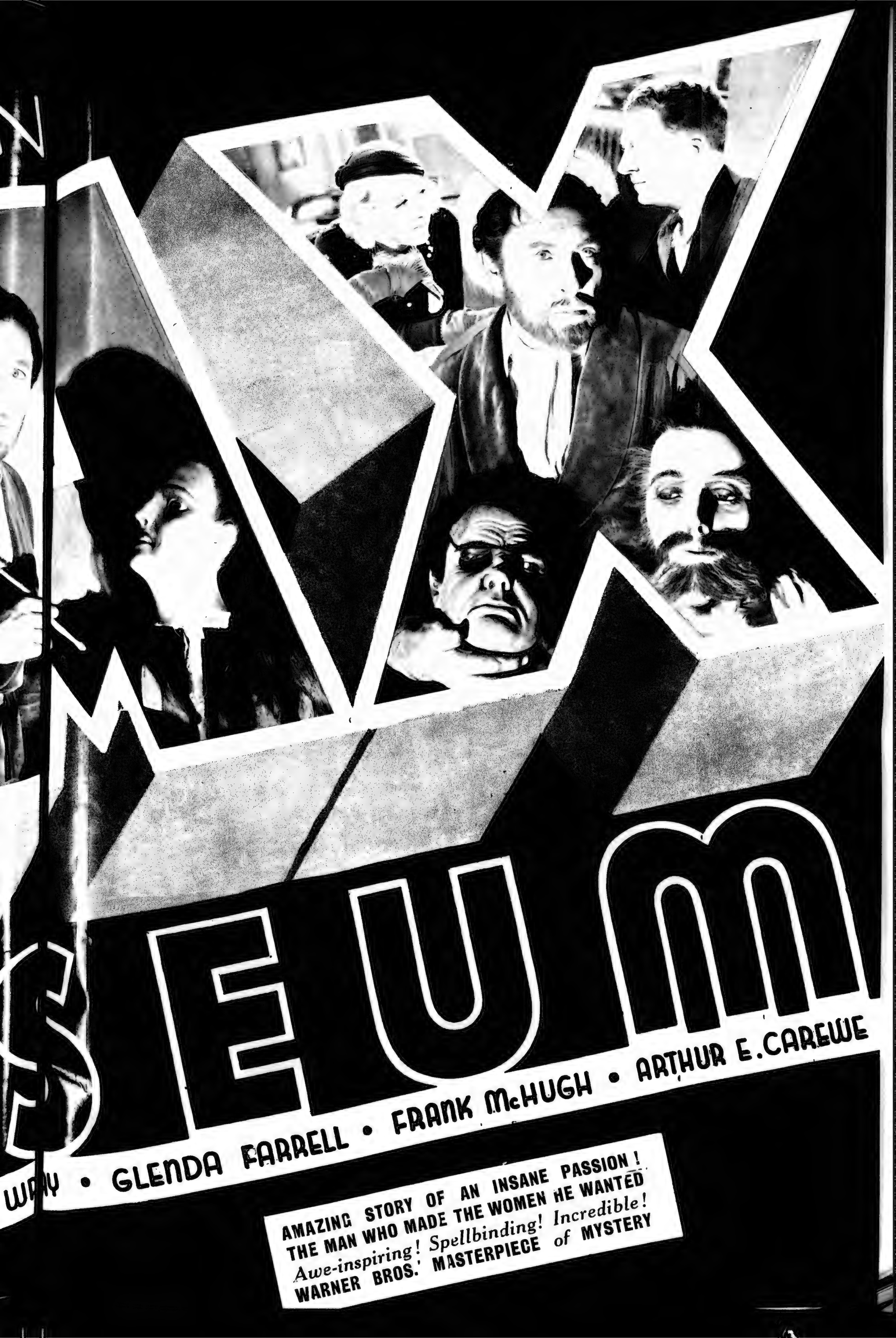
Present
with PARDONABLE PRIDE

THRILL SENSATION

THE MYSTERY
of the

MUS

LIONEL ATWILL • FAY WR


N
SEUM
WAY • GLENDA FARRELL • FRANK McHUGH • ARTHUR E. CAREWE
AMAZING STORY OF AN INSANE PASSION!
THE MAN WHO MADE THE WOMEN HE WANTED
Awe-inspiring! Spellbinding! Incredible!
WARNER BROS.' MASTERPIECE of MYSTERY

FACTS!!

1926

100 THEATRES
USED AUTOMATICKET

1933

2,000

USE

AUTOMATICKET

!!??!!

AUTOMATICKET, LTD.
197, WARDOUR STREET, W.1

'Phone :
GERRARD 3842

New Films at a Glance

Title and Renter.	R.T. and Certificate	Stars.	Remarks.	Box-Office Angle.
***Crime at Blossoms, The** ... **(Paramount)—British.**	75 min. (A)	Hugh Wakefield, Joyce Bland.	Murder mystery drama, psychological in theme, smoothly adapted from the play by Mordaunt Shairp. Sound characterisation and atmosphere.	**Useful two-feature programme booking for good class halls.**
Emil and the Detectives ... **(Film Society)—German.**	75 min. (U)	Rolf Wenkhaus, Fritz Rasp.	Delightful juvenile comedy drama, cleverly acted, and intelligently produced.	**Very good booking for specialised and family halls.**
***Hiking With Mademoiselle (International Prod.)—British.**	40 min. (U)	Nina Bucknall, Dennis Clive.	Refreshing outdoor entertainment, set against a picturesque background of London and its countryside. Slight romantic story, and light humour.	**Good light supporting offering.**
Infernal Machine ... ... **(Fox)—American.**	65 min. (U)	Chester Morris, Genevieve Tobin.	Comedy drama with an original plot, a little uncertain in treatment, but made entertaining through clever characterisation and atmosphere.	**Good supporting feature.**
Men Must Fight ... ... **(M-G-M)—American.**	71 min. (A)	Lewis Stone, Diana Wynyard, Phillips Holmes.	War drama, a thoughtful, imaginative excursion into the future, which brings to the screen the futility but inevitability of war, treating it from the woman's angle.	**Very good general booking.**
***Moorland Tragedy, A** ... **(Equity) British.**	40 min. (U)	Haddon Mason, Barbara Coombes.	Rural melodrama, unconvincing story, but refreshing atmosphere. Acting and direction amateurish.	**Quota booking for the unexacting.**
Nagana ... ... **(Universal)—American.**	70 min. (A)	Tala Birell, Melvyn Douglas, M. Morita.	Jungle melodrama, with terrific animal thrills, unusual theme, and brilliant photography. While the subject is not for the squeamish, the majority will be thrilled by the animal spectacle.	**Undoubted box office proposition for other than definitely family halls.**
***Show Girl's Luck** ... ... **(Universal)—Australian.**	45 min. (U)	Susan Denis, Arthur Tauchert.	Comedy drama, of show life, thin in story values and very cramped in presentation. Acting and direction weak.	**Possible quota offering for the very unsophisticated.**
***Side Streets** ... ... **(M-G-M)—British.**	47 min. (A)	James Wood, Diana Beaumont,	Boxing romance, a simple study of working-class life, decorated with artless melodrama.	**Modest supporting feature for the unsophisticated.**
***Soldiers of the King** ... **(W. & F.)—British.**	80 min. (U)	Cicely Courtneidge, Edward Everett Horton.	Bright, irresponsible comedy, drama of show life, covering every phase of popular light entertainment. Great performance by star, whose amazing versatility enables the picture to register.	**Good box office attraction anywhere.**
***Spur Of The Moment** ... **(Universal)—Australian.**	40 min. (A)	James Alexander, Beatrice Touzeau	Murder mystery drama, poorly constructed, and amateurish in acting and treatment.	**Quota.**
***Up for the Derby** ... ... **(W. & F.)—British.**	70 min. (U)	Sydney Howard ...	Amusing story of a Derby winner with broad humour and an excellent performance from the star. Strong topical appeal.	**Very good popular hall booking.**
***Wishbone, The** ... ... **(M-G-M)—British.**	79 min. (A)	Nellie Wallace, A Bromley Davenport	A versatile performance by famous music hall comedienne in a simple, fragmentary comedy drama. Story, direction and support weak.	**Safe star booking for the masses.**

* A British Picture.

REVIEWS FOR SHOWMEN

Nagana

Universal. American (A). Directed by Ernest L. Frank. Featuring Tala Birell, Melvyn Douglas and M. Morita. 6,295 feet. Released June 6, 1933.

JUNGLE melodrama, a spectacular picture which steers a middle course between "Arrowsmith" and "Bring 'Em Back Alive," and brings colourful romance to pathological research. The subject is set in excellent atmosphere, and the characterisation is convincing, but the theme, which demands the capture alive of wild animals and the extraction of their blood for scientific purposes, leads to sensationalism which may prove too strong for the squeamish.

The spectacular side of the film, however, aided and abetted by brilliant photography, together with the novelty angle, gives the film a punch which will drive it home at the box office in other than family halls.

Story.—Dr. Radnor, in Africa to discover an antidote for sleeping sickness, is joined in the heart of the jungle by Countess Sandra Lubeska, an alluring woman whom he had given up for the sake of his work. Shortly after their installation in a native village the king is stricken with the disease.

Dr. Kabayochi, Radnor's faithful assistant, succumbs to the malady, and is swiftly followed by the king. The natives then prepare to throw Sandra to the crocodiles, but at the last minute Radnor discovers an effective serum and saves Sandra and himself from the wrath of the natives.

Acting.—Melvyn Douglas acts with quiet strength as Radnor, and never loses character. Tala Birell is an exotic Sandra, but is rather given to aping Garbo mannerisms and accent.

M. Morita, however, is excellent as Kabayochi, and Everett Brown, a nigger of colossal proportions, gives a clever study as the son of the native king.

Production.—This pathological pilgrimage into the heart of the jungle brings to the screen some of the most sensational animal thrills yet seen. Realism is certainly here, but it is both the strength and weakness of the film, for some of the scenes showing the trapping of the fiercest denizens of the jungle, and the using of them for scientific research, are not pleasant, let alone entertaining.

There is, however, a romance, painted in glowing colours, resulting in popular sex interest, and illuminating sidelights on native life and customs to offer relief from the subject's more serious side. By preserving a fairly equitable balance the producer has dispensed novel spectacular entertainment, sufficiently wide and powerful to register with unfailing effect in halls that cater for all but the delicately sensitive

Settings and Photography.—Wild animal combat is depicted with stark reality; the trapping of animals leads to exciting thrills; the working-up of natives into a frenzy by witchcraft is marked by stirring spectacle, while the laboratory detail has the mark of authenticity. Lighting and photography are excellent.

Points of Appeal.—Intriguing title, stupendous animal thrills, unusual theme, exciting spectacle, good characterisation, colourful romance and fine photography and detail.

Side Streets

M-G-M. British (A). Directed by Ivar Campbell. Featuring Jane Wood, Diana Beaumont and Arnold Riches. 4,243 feet. Release date not fixed.

BOXING romance, a simple, obvious study of working-class life, decorated with artless melodrama. The hand of the amateur lightly makes its mark on every foot, but within its limitations the film represents modest quota supporting entertainment for the unsophisticated.

Story.—Mrs. Brown, proprietress of a ham-and-beef shop, objects to the interest taken by her daughter, Nancy, in Ted Swan, a young boxer. Her worthless husband, whom Nancy believes to be dead, starts blackmail, and Mrs. Brown decides to take a holiday.

Ted then promises to relinquish his profession, and is installed as manager of the shop. Following this, he is given an opportunity to participate in a big contest.

Nancy witnesses the fight, and during her absence the blackmailer returns intent on robbery and is shot by Mrs. Brown. He is chased over the house tops by Ted, and falls to his death. With her secret preserved, Mrs. Brown, well on the way to recovery, is then able to help Nancy and Ted.

Acting.—Jane Wood is quietly effective as Mrs. Brown, Diana Beaumont is adequate as Nancy, and Arnold Riches makes a virile Ted. Paul Neville, Harry Terry, Dora Levis and Gunner Moir do their best to suggest type, in support.

Production.—No serious attempt has been made to cover the transparency of the story, but the balance has been preserved between romance and rough stuff, and additional interest is gained from the interpolation of popular boxing sequences. It is the kindly naïvete of the picture and its convenient length which make it a possible supporting proposition.

Settings and Photography.—The shop interiors are convincing, the domestic sequences have the homely touch, while the fights are staged with ingenious economy.

Points of Appeal.—Simple story, homely sentiment, modest drama, and popular boxing sequences.

A Moorland Tragedy

Equity. British (U). Directed by M. A. Wetherell. Featuring Haddon Mason and Barbara Coombes. 3,625 feet. Release date not fixed.

CRUDE tragedy of the English countryside, adapted from a story by Baroness Orczy, played by a cast which lacks the ability to draw lifelike character. The development is ragged, and the producer, handicapped by poor material, loses interest through a pardonable inability to hold the disjointed story together. Only the most tolerant patron will accept this effort.

Story.—Winnie, daughter of Gooden, a village innkeeper, and Gerry Moville, a wealthy young man, are in love. Their romance arouses the jealousy of a gypsy gamekeeper, and in a fight between the two men the gamekeeper is killed accidentally.

Gerry, fearing that he will be arrested for murder, attempts to make his escape, but is captured. A mysterious old man, however, who had taken an interest in the young couple, happens to have witnessed the affray, and his evidence absolves Gerry.

Acting.— Haddon Mason, Barbara Coombes and Moore Marriott play the leading rôles but fail to rise above the material.

Production.—The plot and character are never firmly established and it is not long before the film develops into a jumble. The best feature of the film is its refreshing rural atmosphere, but this alone will not atone for its dramatic and histrionic shortcomings.

Settings and Photography.—The inn interiors and pastoral sequences have the real rural touch, but the lighting and photography leave much to be desired

Points of Appeal.—Eligibility for quota purposes.

The Wishbone

M-G-M. British (A). Directed by Arthur Maude. Featuring Nellie Wallace and A. H. Bromley Davenport. 7,100 feet. Release date not fixed.

COMEDY-DRAMA, with a simple, fragmentary story, designed to exploit the versatility of the star, who not only introduces her popular songs, dances and patter, but finds time to ramble in the by-ways of tender emotionalism.

The star, however, is ill-served by the matter and the producer, and receives little serious help from the supporting players. Still, her popularity and cleverness help to atone for the weaknesses, and her performance and name demand box-office attention. Star booking for the masses.

Story.—Mrs. Beasley, a charlady, eats heavily of a trifle soaked in brandy, becomes slightly intoxicated and is dismissed by her haughty mistress, Mrs. Stammer. She takes a walk in the park, and when she refuses to pay for a chair, a benevolent old gentleman, in the person of Mr. Stammer, takes pity on her and makes her a gift of £50.

She then proceeds to see life, and goes on a shopping expedition which ends in alcoholic revelry at a fashionable restaurant. Chance then brings her to the aid of her long-lost daughter, Grace, and she is able secretly to lift her and her husband from penury and avert a tragedy.

Acting.—Nellie Wallace proves that, given the chance, she is not only a versatile comedienne, but a character actress of ability. Such is her resourcefulness that she rises above the material and seldom allows the entertainment to flag while she is in possession of the screen.

A. H. Bromley Davenport is very good as Stammer and has one clever scene with the star, but the supporting types, unfortunately, are poor.

Production.—There are many threads to the story, but the producer, Arthur Maude, fails to gather them up in his eagerness to centre the attention on the star. The scenes depicting the unhappy plight of the daughter are unduly prolonged, and sentiment is stressed to a pitch which borders on the ludicrous. Comedy and drama each poach on the other's preserves, throwing the entertainment out of perspective.

However, out of the story and directorial weaknesses emerge the lively and irrepressible eccentricities of the star, and it is her experience and resourcefulness which provide what entertainment there is.

Settings and Photography.—The shopping sequences are really bright, lively burlesque finds its right setting in the restaurant scenes, while the demands of a theatre queue busking episode are met from the star's repertoire. The domestic atmosphere, however, is not too convincing.

Points of Appeal.—Name, versatility, and popularity of star, bright comedy, simple sentiment, and breezy burlesque.

Hiking with Mademoiselle

International Prods. British (U). Directed by E. Nakhimoff. Featuring Nina Bucknall and Dennis Clive. 3,700 feet. Release date not fixed.

A REFRESHING production, weaving glimpses of the metropolis and the countryside with a slight romantic story. Light humour and exciting incident in picturesque settings, a minimum of dialogue, and a bright musical opening, make this an excellent supporting offering for most halls.

Story.—Three French reporters, including Louise, journey to London to write up the capital. On arrival at Victoria Station Louise loses her companions, but her difficulties are smoothed by assistance from John, a hiker, who guides her through London showing her the prominent buildings and thoroughfares. She then accepts John's invitation to see the countryside, where in seeking shelter from rain they meet a party of hikers.

Louise, shaken by an attack from a tramp, spends the night in the camp, and meanwhile a robbery occurs at a near-by mansion. The crook hides the spoils in John's ruck-sack, and offers to drive him and Louise back to London. John outwits the crook and they arrive in time to catch the Continental express.

Acting.—Nina Bucknall is an attractive Louise, and John, played by Dennis Clive, is a robust type of hiker. E. Bonichon, one of the reporters, provides the requisite light air to the proceedings, and the other players are well cast and support the principals adequately.

Production.—The light outdoor theme of this picture, directed by E. Nakhimoff, is full of interest, and is set against typically English backgrounds. London's prominent landmarks provide the opening scenes of the story, which later moves to the countryside, where representative glimpses of its charms are shown. There is a slight tendency for the story to be drawn out, but it is told naturally, and contains a full complement of humour and incident.

Settings and Photography.—Principal London buildings and thoroughfares, the interior of Big Ben, and a panoramic view of the City are clearly photographed. Picturesque viewpoints have been chosen for the hiking sequences

Points of Appeal.—Interesting shows of London and its countryside, slight romantic story, light humour, and a few thrills.

Show Girl's Luck

Universal. Australian (U). Directed by Norman Dawn. Featuring Susan Denis and Arthur Tauchert. 4,057 feet. Release date not fixed.

A COMEDY-DRAMA, produced in Australia, which falls so short in every department and is so poorly directed, staged and edited that it is unlikely to appeal even to the most simple intelligence. An urgent demand for quota product represents its only excuse.

Story.—Peggy Morton, member of a travelling concert party, secures an engagement to star in a film, but is tricked by one of her associates, who impersonates her to get the job. Peggy, however, ultimately discovers the other girl's duplicity, and a happy chance makes her a star.

Acting.—Susan Denis, Sadie Bedford and Arthur Tauchert are entrusted with the principal rôles, but betray their trust. The rest of the cast mean nothing at all.

Production.—The structure of this picture, the story, and its interpretation are unbelievably crude, and the directorial work shows definite lack of experience. Comedy and drama never succeed in merging into a fluent whole, and the lack of cohesion destroys the film's slender chances of success.

Settings and Photography.—The settings are cramped and the atmosphere is unconvincing. A few fine Australasian exteriors represent the only worth-while feature of the film.

Points of Appeal.—Quota angle.

Men Must Fight

M-G-M. American (A). Directed by Edgar Selwyn. Featuring Diana Wynyard, Lewis Stone and Phillips Holmes. 6,459 *feet. Release date not fixed.*

WAR drama, sincerely acted, intelligently directed and spectacularly produced. A picture which takes an excursion into the near future in order to predict confidently that history will again repeat itself and that war, too terrible to contemplate, despite the lessons of the past and the efforts of earnest pacifists, is inevitable.

Fact and fiction are blended with purpose and imagination, and, by cleverly avoiding direct propaganda, the film builds up poignant drama, strong in feminine appeal, which offers serious food for thought. Very good general booking, well timed.

Story.—Laura, a nurse in the Great War, marries Edward Seward, an old admirer, after her lover has been killed, to give her child a name. She and Edward dedicate their lives to the cause of peace, but in 1940, when her husband is a high official, America declares war on Eurasia.

Edward puts patriotism before his principles, but Laura and her son, Bob, whom she has trained to despise war, firmly determine to remain pacifist. This causes an estrangement in the family, but Bob, when he learns that his own father was a soldier, finally takes to arms, and Laura sadly accepts the inevitable.

Acting.—Diana Wynyard consolidates the remarkable reputation she achieved in "Cavalcade" and plays the part of Laura with sympathetic understanding; Lewis Stone brings polish and dignity to bear as Edward, and Phillips Holmes is sound in the difficult rôle of Bob. The strong supporting cast, headed by May Robson, is good.

Production.—The old, proven adage, men must fight and women must weep, gives this drama its theme, and the hopeless cause of pacifism, sponsored by every mother, gives it its poignant drama and feminine appeal. The two sides of the problem are treated intelligently, and the speculations as to the future conduct of war are likely to prove terrifyingly true.

Although it is possible to pick a few holes in the picture, it is, nevertheless, an earnest, praiseworthy endeavour, and it demands a place on every programme.

Settings and Photography.—The modern atmosphere is by no means fantastic, while the actual war scenes, spectacularly conceived, drive home the horrors that can be expected in the next conflict, with its accompanying bombs and gas.

Points of Appeal.—Fine acting, thoughtful subject, tender sentiment, feminine appeal, and clever, spectacular stagecraft.

Spur of the Moment

Universal. Australian (A). Directed by A. R. Harwood. Featuring James Alexander and Beatrice Touzeau. 3,815 *feet. Release date not fixed.*

MURDER mystery drama, thin in story values and poorly acted and directed. The film suffers so badly from contrast with the average British and American product that its inclusion in the ordinary programme, even for quota purposes, would only endanger the prestige of the hall. A renter's quota picture, not an exhibitor's.

Story.—Anthony Iredale, solicitor, is accused of murder, but refuses to offer a word in his own defence because his perfect alibi would harm his old friend, Claire Rutherford, and ruin her husband's chances of being elected to Parliament. Claire, however, determines to save Iredale, and eventually succeeds through the help of a Scotland Yard detective.

Acting.—James Alexander plays Iredale, Beatrice Touzeau is Claire Rutherford, and William Greene is the detective; all employ old-fashioned technique.

Production.—The development of the plot is hampered by small, unconvincing sets and the inability of the director to get to grips with his subject. At no period in the story's history does drama rise to any height, and suspense and human interest are conspicuous by their absence. Crudely amateurish, the film's appeal is negligible.

Settings and Photography.—The interiors are obviously studio, while the trial scene is almost laughable in its restriction. Lighting and photography are poor.

Points of Appeal.—Quota.

Emil and the Detectives

Film Society. German (U). Directed by Gerhard Lamprecht. Featuring Rolf Wenkhaus, Joachim Schaufuss and Fritz Rasp. 6,670 *feet. Release date not fixed.*

JUVENILE comedy-drama, a German "Huckleberry Finn," which turns lightly on a detective theme, and is punctuated with delightful whimsical humour. The characterisation is perfect, the continuity fluid, and the photography and detail flawless.

Superimposed sub-titles give clarity to the story, which employs the minimum of dialogue in the telling. The picture is a capital proposition for specialised halls, and has a charm and freshness that should commend it to others, family ones in particular.

Story.—Emil, son of Frau Tischbein, a small-town hairdresser, is dispatched by his mother to Berlin, to join his grandmother and his small cousin, Pony. He enters the railway carriage the possessor of 140 marks in notes, but is relieved of his modest fortune by a gentleman with a bowler hat. He suspects the gentleman and follows him on his arrival in Berlin.

He becomes acquainted with young Gustav and his gang, and the boys turn amateur detectives. A ceaseless watch is then made on the crook, and eventually he is turned over to the police. He is proved to be a notorious bank robber, and Emil receives a handsome reward. His success is followed by a civic reception in his home town, and the money goes to help his mother furnish her business with up-to-date equipment.

Acting.—Rolf Wenkhaus is delightfully boyish as Emil and gives an intelligent portrayal. Joachim Schaufuss, Hans Richter, Hubert Schmitz and Albrecht Lohr complete the clever supporting juvenile team, and Fritz Rasp is excellent as the gentleman with the bowler hat.

Production.—This juvenile comedy-drama is handled with delightful understanding and is so clearly told that superimposed titles are hardly necessary. The young players work with hearty enthusiasm and interpret their parts with a spontaneity which is positively infectious.

The direction, too, is clever, and the development is marked by subtle touches which give point to the theme without disturbing its universal appeal. Both highbrows and lowbrows will find enjoyment in the entertainment offered, and its welcome change from sex makes it a particularly desirable proposition for family halls.

Settings and Photography.—The camera is employed with intelligence, and the atmosphere and detail are perfect. The marshalling of the children is remarkably effective.

Points of Appeal.—Refreshing story, clean drama, spirited humour, clever juvenile performances, effective staging, and clever direction.

Incidents from THE MYSTERY OF THE WAX MUSEUM, Warners' all-Technicolor thriller. Lionel Atwill is featured with Fay Wray, Glenda Farrell and Frank McHugh. It will be Trade shown next Wednesday

Lila Lee and Monte Blue in scenes from the new Ideal picture OFFICER 13, to be Trade shown on Friday, March 17

Soldiers of the King

W. and F. British (U). Directed by Maurice Elvey. Featuring Cicely Courtneidge and Edward Everett Horton. 7,271 feet. Released April 24, 1933.

CAREFREE comedy drama, sandwiched with patriotic sentiment, and played against all the pulsating paraphernalia of the show business. The picture is a monument to the tireless versatility of that typically English trouper, Cicely Courtneidge, who draws generously from her repertoire and fills the screen with joyous entertainment. A refreshing "one 'man' show" of wide variety and unquestionable box-office merit.

Story.—Jenny Marvello, queen of a troupe of music-hall artists, is forced to retire through age, and the throne is taken by her daughter, Maisie. Judie, a young dancer, joins the troupe and is welcomed by Harry Marvello, her partner, whose thoughts soon turn to love. Ronald Jamieson, of the Guards, falls in love with Judie, and Judie breaks the traditions of the troupe by allowing her romance to prevent her turning up at a gala performance at which Jenny Marvello is present.

Jenny dismisses her from the troupe, but Maisie, who in her youth had been in love with Ronald's colonel, takes up the cudgels on her behalf. She forces the colonel to consent to the marriage of the young couple, and is herself brought to heel by Sebastian Marvello, her manager, who has always secretly loved her.

Acting. Cicely Courtneidge plays the dual rôle of Jenny and Maisie with good sense of character and draws contrast which is effective. Her performance covers the field from straight drama to clowning and burlesque, and every phase reveals the entertainer of wide experience.

Edward Everett Horton's talents are rather wasted as Sebastian, but he nevertheless makes an excellent foil for the star. Anthony Bushell, Dorothy Hyson, Herschel Henlere and Bransby Williams are the most prominent of the supporting cast.

Production.—This picture, which has the fundamental characteristics of "The Good Companions" without the story values, is obviously and successfully designed to exploit the versatile artistry of Cicely Courtneidge. Her experience allows the many threads to be picked up, and, after surviving a slow opening, the film sweeps gaily along providing irresponsible entertainment in which sentiment, song, patriotism, romance and clowning are mixed by hands well versed in the art of popular showmanship.

Settings and Photography.—The domestic interiors are rather cramped, and the quality of the lighting and photography fluctuates, but the back-stage atmosphere is realistic, and the gala performance, in which is introduced the star's famous burlesque dance, is put over with great gusto. Music is used with quiet effect, and some of the technical devices show originality.

Points of Appeal.—Clever, versatile and abundantly entertaining performance by star, the box-office pull of her name, wide variety, clean sentiment and tuneful score.

Up for the Derby

W. and F. (Gaumont-British). British (U). Directed by P. Maclean Rogers. Featuring Sydney Howard. 6,400 feet. Release date not fixed.

THE star's particular brand of humour is very well catered for in the story of a tramp who buys a Derby winner. It will prove a very good attraction for the masses.

The topical interest is an added asset.

Story.—Joe Burton gives a "pin-prick" tip to Ronnie and Dorothy Gordon, racehorse owners. It comes home, but Joe is welshed. Later he is taken on in the Gordon stables, but a rascally trainer forces his employer to sell out. Joe buys Dorothy's favourite horse, Marquis, for a song—it is spavined and there was no bid.

With the help of the head stableman, Jerry, Joe trains the horse. Monetary difficulties cause amusing situations until a major, a friend of Ronnie's, comes to the rescue. The horse is entered for the Derby, and wins in spite of its rival's owner trying to persuade his jockey to run a crooked race. The only fly in Joe's ointment is that Dorothy does not respond to his inarticulate but deep-seated love.

Acting.—Sydney Howard gives a typical performance and holds the stage most of the time. Good support comes from Mash Daly as Jerry Higgs. The rest of the cast plays up effectively.

Production.—Straightforward direction which allows for some excellent topicals of the Derby. The humour is of a broad type but is well put over, although in two instances it steps over the border line of decency.

The training of the horse and its owner's efforts to keep the bailiffs at bay affords good scope for fooling, and the atmosphere consistent with a typically English story is refreshing.

Settings and Photography.—Good, straightforward camera work and settings. The Derby is very well shown.

Points of Appeal.—The star in a topical story, the racing element and bright gags.

The Crime At Blossoms

Paramount. British (A). Directed by P. Maclean Rogers. Featuring Hugh Wakefield and Joyce Bland. 6,921 feet. Release date not fixed.

MURDER mystery drama, psychological in its theme, adapted from the play by Mordaunt Shairp. The novel entertainment lies mainly in the dialogue, but the construction of the play shows ingenuity and intelligence, and the characterisation is of interest. Useful two-feature programme proposition, particularly for good-class halls.

Story.—Chris, an impecunious young aristocrat, is forced to let his country cottage and thrust himself and his wife, Valerie, on the hospitality of his father. The new tenant and her lover are murdered shortly after their occupation of the cottage, and Chris and Valerie retake possession.

The morbid interest taken by people in the cottage tempts Valerie to commercialise the murder, and she tells a vivid picture of the crime to the visitors in order to give them full value for their money. The imagination which Valerie puts into the story begins to react on her own mentality, and eventually results in the murderer, the victim's husband, returning to the scene of the crime. He corrects Valerie's story and pleads with her not to distort the facts, and she decides to end the horrible business, much to the delight of Chris.

Acting.—Joyce Bland gives a clever study as Valerie and delivers her monologue to the curious visitors with fine dramatic effort. Hugh Wakefield affords good relief as the likeable asinine Chris, and lifelike supporting cameos are furnished by Eileen Munro, Iris Baker and Ivor Barnard.

Production.—The interest and entertainment of this picture lies more in its psychological reactions to murder than in crime itself. The woman's horror of living in a cottage in which murder has been committed, her excursions into morbid commercialism through force of circumstance, and the dangerous reaction to her own mentality are suggested with quiet cleverness, while the more serious side of the picture is deftly balanced by refreshing by-play, in which clean, typically English comedy forms a prominent part.

Although dialogue is the principal medium employed in the interpretation of the play, it is intelligent and action is not seriously restricted.

Settings and Photography.—The country house interiors are homely and picturesque, yet a forbidding atmosphere is cleverly conceived.

Points of Appeal.—Good characterisation, unusual story, and imaginative treatment.

Infernal Machine

Fox. American (U). Directed by Marcel Varnel. Featuring Chester Morris and Genevieve Tobin. 5,937 feet. Release date not fixed.

THIS picture has an original idea behind it, but the producer's inability to make up his mind whether to treat it as comedy or drama results in some of the situations misfiring. The continuity, too, is not always clear.

Out of the theme and clever characterisation, however, evolves much that is entertaining, and the film in its entirety has no difficulty in qualifying for the supporting feature category. The cast, of course, is of box-office value.

Story.—Robert, a wild, irresponsible youth, makes a brief acquaintance with Elinor, an attractive young girl engaged to Doreen, a powerful financier, and becomes a stowaway on an Atlantic liner in order to be near her. During the voyage Spencer, the ship's wireless operator, hands the captain a message from Scotland Yard to the effect that a bomb has been hidden on the boat, timed to go off at midnight.

The intelligence of impending doom affects the many passengers in various ways, and their reactions, and particularly those of Doreen, who shows up in a far from favourable light, provide the entertainment which leads to romance between Robert and Elinor before it is revealed that Spencer wrote the message himself in order to obtain data for a book.

Acting.—Chester Morris displays an infectious sense of humour and gives a breezy portrayal as Robert, Genevieve Tobin is a polished and attractive Elinor, and interesting and subtle supporting types are drawn by Victor Jory, Elizabeth Patterson, James Bell, Arthur Hohl and Edward Van Sloan.

Production.—The intricacies of the subject make it rather difficult to establish early plot, and the ingenuity of the theme is occasionally lost through the untimely intervention of comedy, but many of the situations, thanks to competent character drawing, display a shrewd and biting insight into mass psychology. It is this, coupled with piquant romance, which makes the picture mildly entertaining.

Settings and Photography.—The backgrounds, mainly confined to the liner, are realistic, and atmosphere is good.

Points of Appeal.—Strong cast, clever characterisation, ingenious if involved plot, and good presentation.

SHORTS OF THE WEEK REVIEWED

BERKELEY FILMS

MEN AND MACHINES. British (U). 3,192 feet. Release date not fixed.—An interest picture, which follows the mass production of the modern motor-car from the raw material to the complete article. There is a little descriptive talk to open and close the proceedings; the rest, being self-explanatory, is intelligently accompanied by music. The photography, too, is first-class, and the picture not only pays a fine tribute to British industry, but represents short, instructive entertainment of good quality.

EQUITY

TILLIE'S LOVE AFFAIR. American (U). Featuring Marie Dressler and Charlie Chaplin. Three reels. Release date not fixed.—This is a re-issue of the famous Chaplin comedy, "Tillie's Punctured Romance." Although the film has been re-isued many times before, it wears extraordinarily well, and the addition of modern titles and a synchronised score make it a short proposition worthy of the attention of the smaller exhibitor.

INTERNATIONAL PRODUCTIONS

PETERSEN AND PETTIFER. British (U). One reel. Release date not fixed.—Several rounds of this British Heavy-weight Championship fight, including the final knock-out, have been recorded without commentary. Showing the skill of the contestants well, it is a fair fill-up for popular halls.

IS TECHNOCRACY RIGHT? American (U). One reel. Release date not fixed.—The history of Technocracy, with arguments for and against, with a setting of modern production methods. Full of interest for the discerning patron.

M-G-M

HOLLYWOOD PREMIERE. American (U). Two reels. Release date not fixed.—A novel song and dance short, presented in Technicolor, with good tunes, bright humour, and effective ensembles. Very good fill-up.

PARAMOUNT

TIME ON MY HANDS. American (U). Featuring Ethel Nerman. 787 feet. Released July 17, 1933.—A Max Fleischer song cartoon with clever draughtsmanship and pleasing melody.

UNIVERSAL

MELODY PARADE. American (U). Featuring Walter Winchell. Two reels. Release date not fixed.—The story of this comedy is woven around Walter Winchell, America's famous columnist, and serves as a useful medium for introducing radio and cabaret celebrities. Novel fill-up.

STRANGE AS IT SEEMS. No. 26. American (U). One reel. Release date not fixed.—More amazing facts are crammed into this latest edition to the famous series of novelty interest shorts and are presented with the same informative showmanship.

COLUMBIA (U.A.)

WONDERS OF THE WORLD. American (U). 811 feet. Release date not fixed.—This Walter Futter travelogue takes for its subject the many wonders of the world, selected from all quarters of the globe, and describes them with the sense of humour which brings to them new interest and popular entertainment.

WARNER'S TECHNICOLOR THRILLER

"Mystery of the Wax Museum"

MAX MILDER, managing director of Warner Bros., announces the Trade presentation of the all-Technicolor thriller, "Mystery of the Wax Museum," to take place at 8.45 p.m. next Wednesday, March 22, in the Prince Edward Theatre.

Mr. Milder declares his confidence that Warner Bros. have again achieved something far off the beaten track of kinema entertainment—a weird and eerie masterpiece of mystery, calculated to startle the most sophisticated kinema-goer and to stir the most jaded seeker of entertainment.

"'Wax Museum' creates a precedent as being the first all-Technicolor thriller. The gorgeous colourings heighten the weird and wonderful backgrounds and add greatly to the suspense values of this thrilling drama."

Realistic Production

"Nothing has been spared to make 'Mystery of the Wax Museum' one of the most lavish and realistic pictures of the year. A modern wax museum, with more than a hundred life-size wax figures, was created for the production. Photographed throughout in Technicolor, these famous historical personages, in their gorgeous costumes, form a striking background as a silent audience for the present-day drama enacted before them within the walls of the museum.

"Directed by Michael Curtiz, whose success in the creation of 'Doctor X' has made him recognised as a master of the suspense and thrills, the picture is said to have a terrific climax, although there is abundant comedy relief, deftly woven into the pattern of the story.

"A brilliant cast contrives to make every character in 'Mystery of the Wax Museum' live with startling vividness. Lionel Atwill, one of the foremost stars of the metropolitan stage, plays the sculptor Igor. Glenda Farrell, whose brilliant work in 'Girl Missing' stamped her as a comedienne of no ordinary ability, is the newspaper reporter who solves the mystery.

"Frank McHugh, well-known for his comedy characterisations in numerous Warner pictures, such as 'The Crowd Roars,' 'Parachute Jumper,' 'Blessed Event' and 'Grand Slam,' is the driving newspaper editor.

"Other exceptional artistes who contribute to the success of the thriller are Fay Wray, Edwin Maxwell, Arthur Edmund Carewe, Matthew Betz, Holmes Herbert, Thomas E. Jackson, De Witt Jennings, Gavin Gordon and Allen Vincent."

◆

DIANA WYNYARD'S BROADWAY RECORD

Diana Wynyard, who, up to a few short months ago, was a successful, but not particularly well-known West End actress, has proved to be the screen sensation of the season.

Some idea of the hit Miss Wynyard has made in America can be gauged from the fact that at the moment she is appearing in three of Broadway's biggest screen successes.

At the Astor she has a leading part in "Rasputin and the Empress," in which the three Barrymores are starred; at the Capitol she is to be seen in "Men Must Fight," the picture which was Trade shown at the Palace Theatre on Monday last; and at the Gaiety she is attracting capacity houses by her magnificent performance in "Cavalcade."

Following her work in "Men Must Fight," Miss Wynyard had intended sailing for England on a brief holiday, but so great was the clamour for more Wynyard subjects, that M-G-M, with whom she has a long-term contract, found it necessary to cancel her vacation and start her to work right away opposite John Barrymore in "Reunion in Vienna."

Diana Wynyard, the M-G-M star, who has won great success on Broadway

THE QUEEN'S MATINEE

ALL COMEDY PROGRAM AT NEW GALLERY

An all-comedy programme has been selected to entertain the Queen when she attends the Laughter Matinée at the New Gallery on Monday, March 27. The Marchioness of Cambridge, who is responsible for the arrangements, is convinced that people want entertainment that will make them laugh.

"Jack's the Boy," the Gaumont-British picture, has been selected as the main item in the programme, with "Mickey's Nightmare"; the new coloured Silly Symphony, "Babes in the Wood"; and the Laurel and Hardy comedy, "Twice Two," to complete the programme.

"THE MIND READER"

FORTHCOMING F.N. TRADE SHOW

FIRST NATIONAL announce another sensational production in "The Mind Reader," which is claimed to be a hit worthy of the company of such pictures as "Silver Dollar" and "20,000 Years in Sing Sing."

This story, written by Wilson Mizner and Robert Lord, is believed to be one of the most fascinating of the "exposé" type ever to reach the screen. It deals with fortune telling, astrology, fake mystics and similar "magic" arts designed to coax cash from the gullible. It shows how fakers get their information, how they read messages that have apparently been burned, how they locate missing articles, and so on. In every respect the picture is stated to be totally different from anything done before.

Warren William, ever climbing in popularity, takes the title-rôle, that of a travelling faker, who begins his career selling hair tonic, which, he claims, will cure kinks. Then he becomes a painless dentist, and later a promoter of a flag-pole-sitting booth. His suave, affable and dominating personality rapidly help him to fame, and he discovers that reading minds and telling fortunes is a lucrative profession. A man of unusual intelligence and great personal charm, he is wily enough to keep a hair's-breadth on this side of the law. Nevertheless, his "advice" drives one girl to suicide, and breaks up homes of rich people who are glad to be reassured by the spurious information he gives them. Wives, especially, are willing to pay to learn about the misdemeanours of their husbands.

Opposite Warren William is Constance Cummings, who has achieved great distinction by her work in recent films.

D. E. Griffiths is arranging a Trade show at a very early date.

The Barnsley Watch Committee have granted permission for the opening of all the Barnsley kinemas on Sunday evening, April 2, for the purpose of giving charity performances.

MOSS EMPIRES' FUTURE

Co-operation with G.-B. Reduces Expenses and Competition

HEAVY DRAW ON RESERVE FUND

By Our City Editor

A HALF-HEARTED amendment at the annual meeting of Moss Empires, Ltd., calling for a committee of enquiry, was easily disposed of by the directors at the meeting last week.

Actually, the chairman, J. Gillespie, gave very ample information regarding the operations of the past year and the company's future.

In referring to the £85,000 transferred to the profit-and-loss account from reserve in order to provide for the loss and the sum of £24,000 written off investments in theatres, he pointed out that the company is fortunate in having this reserve in order to cope with the difficult times. It is his opinion that the company's investments are now valued on a conservative basis.

The past year's results have given the directors grave concern. Contributory causes of the unfavourable results were losses on productions, results of the London Hippodrome, shortness of talent and revues, and taxation.

Cutting Out Competition

Mr. Gillespie, however, believed that the arrangements made for close co-operation with the Gaumont-British Picture Corporation will lead to future benefits. Formerly the company was in competition with General Theatres Corporation In several towns, and the theatres in which they showed talkies were in competition with the Gaumont houses.

Already administration and management expenses have been reduced substantially, and will show up even better this year.

Negotiations are at present in progress towards effecting further elimination of deleterious competition and extravagant booking of shows and attractions.

Board Differences

Difficulties of obtaining finance, it was disclosed, were the main cause of the differences on the board, which resulted in the retirement of Messrs. Evans and Gulliver, and it is to them that the "Compensation for cancellation of management agreements and staff retiring allowances" refer on the debit side of the profit and loss account.

Mr. Thornton, another director, resigned for private reasons. R. C. Bromhead, Mark Ostrer and C. M. Woolf have taken their places.

Reference was made to the failure of the Dominion Theatre, and the board expressed their regret to shareholders of Moss' Empires who have lost their investment owing to the theatre going into liquidation.

The whole group's future policy will be to continue once-nightly shows in certain towns, twice-nightly variety and revue in others, and talkies in certain theatres suitable for that purpose.

Radio Corporation Results

Gross income for 1932 of the Radio Corporation of America, which owns a large interest in Electric and Musical Industries and in Radio-Keith-Orpheum, amounted to 67,361,143 dollars, compared with 102,645,420 dollars for 1931, 137,037,596 dollars for 1930 and 182,137,738 dollars for 1929.

Costs and expenditure dropped from 91,000,000 dollars to 62,000,000 dollars, but after paying interest, depreciation (4,400,000 dollars, against 7,800,000 dollars), amortisation of patents, etc., but making no allowance for reserves, there was a net loss of 1,133,585 dollars, compared with a profit of 768,903 dollars (before inventory adjustments) in 1931, a net profit of 5,500,000 dollars in 1930 and nearly 16,000,000 dollars in 1929.

No "B" Dividend

"A" Preferred dividends of 343,000 dollars were paid, compared with 1,373,000 dollars, but there was no "B" dividend. For 1931 the "B" shares received 2,800,000 dollars in dividends and in 1930 3,800,000 dollars. Nothing was again received from the Victor Talking Machine Co., as for the previous two years. At the end of January, 1933, the corporation had a cash holding of 23,500,000 dollars.

The investment in R.-K.-O. at the end of last year amounted to 13,440,000 dollars. In addition, Radio Corporation was committed for a further 3,000,000 dollars approximately on account of subscriptions to R.-K.-O. Debentures.

The consolidated balance-sheet shows a ratio of current assets to current liabilities of 8.23 to 1. At the end of 1931 the ratio of current assets to current liabilities was less than 2 to 1.

Loew's Latest Results

Loew's, Inc., and subsidiaries report for 20 weeks to January 19 last shows a surplus available for common stock of 1,219,543 dollars after taxes, depreciation, subsidiary preferred dividends and after preferred dividend requirements of the parent concern.

This is equal to 83 cents per share on the common stock.

Kinema Investment Reconstruction

Shareholders of Metropolitan Cinema Investment, Ltd., will shortly be called to meetings in order to consider resolutions that the respective rights and privileges attached to the 260,000 Cumulative Preferred Ordinary "A" 10s. shares, 480,000 Preferred Ordinary "B" 10s. shares and 600,000 Deferred 1s. shares be abrogated and that all arrears of the cumulative dividend on the Preferred "A" shares be cancelled and the "A" and "B" shares amalgamated into one class entitled to a cumulative dividend of 10 per cent.

The directors propose that after such amalgamation is effected the capital be reduced to £140,292 8s. by cancelling paid-up capital to the extent of 2s. 6d. per share on the Preferred and 6d. per share on the Deferred shares, and by cancelling all the unissued shares.

The Preferred 7s. 6d. shares will then be consolidated into 10s. shares and the Deferred 6d. shares into 1s. shares, the capital being then restored to £400,000 by the creation of 477,506 Preferred Ordinary 10s. shares and 419,092 Deferred 1s. shares.

The Share Market

Last week proved to be one of uncertainty in the kinema share market investors being nervous as a result of the general outlook of world conditions.

Dealings in the new 4½ per cent. Debenture Stock of Gaumont-British continued at a discount of around 4½ per cent., while the other classes of shares in this concern were slightly lower.

Moss' Empires shares experienced another but slighter fall with the Ordinary at 12s. 7½d., a decline of 4½d., the Preference 10s. 4½d., a fall of 1½d. and the 4 per cent. Perpetual Debentures fell £2½ to £70.

Baird Television, however, were an exception to the general trend of the market, both the Preferred and Deferred Ordinary shares registering an improvement of 1½d. and 3d. respectively.

British and Dominion Deferred showed an advance of 1d. at 4d., but British Lion Deferred fell 1½d. to 1½d. Other movements were small, but P.C.T. Ordinary showed a rise of 3d. at 18s.

NEW COMPANIES.

Colortone (1933), Ltd., was registered as a "private" company on March 10, with a nominal capital of £88,750 in £1 shares. The objects are to acquire and hold shares, stock, debentures, debenture stock, annuities, bonds, obligations and securities; and in particular shares in Colortone Holdings, Ltd.; to transact all kinds of trust and agency business, etc. Solicitors: Stephenson, Harwood and Tatham, 16, Old Broad Street, E.C.

Comedy Theatre, Ltd.—Private company. Registered March 10. Capital: £100 in £1 shares. The directors are:—Victor Payne-Jennings, 20, Alexandra Court, Queen's Gate, S.W.; Chas. E. Killick, The Manor House, Datchet, Bucks. Solicitors: Ellis Peirs and Co., 17, Albemarle Street, W. Registered office: Columbia House, Aldwych, W.C.2.

INCREASES OF CAPITAL.

British News Theatres, Ltd., 24, Coleman Street, E.C.2.—The nominal capital has been increased by the addition of £7,500 beyond the registered capital of £2,500. The additional capital is divided into 5,000 7 per cent. preference and 2,500 ordinary shares of £1 each.

Kay Film Printing Co., Ltd., 49a, Oxford Road, Finsbury Park, N.4.—The nominal capital has been increased by the addition of £10,000 in £1 ordinary shares beyond the registered capital of £10,000.

BANKRUPTCIES.

DISCHARGE GRANTED.

Noel Barnard Teesdale Mackintosh, Quorn, Leicestershire, late The Palace, Trent Bridge, Nottingham, kinema proprietor, applied for his discharge, at the Castle, Leicester, on March 8. The Official Receiver said that in addition to owning kinemas at Nottingham and Loughborough, debtor had also sent out theatrical touring companies, which, however, were unsuccessful. The discharge was granted, subject to twelve months' suspension.

John William Wiffen, 12, St. Julian's Avenue, Newport, Mon, lately at the Pavilion, Stow Hill, Newport, Mon, kinema manager.

At the public examination, at the Town Hall, Newport, the statement of affairs showed liabilities of £1,201, and assets of £658, with a deficiency of £542.

Debtor stated that in 1928 he took over the Palace, Blackwood, on his own account, paying £400 for the building fully equipped, and £350 for the lease. He sold that in 1929 for £700, with which he met a liability of £600. In June, 1931, he took over the Pavilion, Newport, for which he paid £20 a week for rent, and bought a new sound apparatus costing £1,800, on which he had paid £270 in instalments.

The position was attributed to the forced withdrawal of the private 'bus service engaged to carry prospective patrons up Stow Hill to the kinema, and also to industrial depression. The debtor subsequently contracted with the tram service, but he lost £500 compared with the takings during the working of the 'bus service. The examination was closed.

Ace Cine-Varieties, Ltd., The Royal West London Theatre, Church Street, Edgware Road, London, W.2.

At the statutory first meetings in London on March 10 of creditors and shareholders, under the compulsory liquidation order, the statement of affairs filed showed total liabilities £11,153, of which £4,970 was unsecured, assets £494, and a total deficiency as regards shareholders of £5,476.

The company was registered on July 7, 1932, with a nominal capital of £1,000, to carry on theatres, kinemas, and music halls. The promoters were: J. M. Hardiman, W. E. Hardiman, and Jas. Forcett Spicers.

The company had been concerned in running the Tivoli, Swanscombe, the Star, Bermondsey, the Royal West London Theatre, Edgware Road, and the Theatre Royal, Stratford. In February last a receiver was appointed, on behalf of a debenture holder, of the whole of the property of the company, and the Official Receiver was informed that that gentleman had closed the Theatre Royal, Stratford, but was continuing the Royal West London, but he did not anticipate that the sum that would be realised would be more than sufficient to pay off the preferential creditors and satisfy the debenture.

The failure was attributed by J. M. Hardiman to excessive competition, and the council's restrictions at the Star, Bermondsey, and to lack of sufficient capital. The matter was left with the Official Receiver, who remains the liquidator.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/4½	3/1½	—/3
,, ,, 7½ % Pref. ...	15/10½	15/6	—/4½
A.P.P.H. Ord.	20/-	19/9	—/3
Assoc. Talk. Pic. Ord. 5/- ...	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	1/-	+-/1½
Baird Televis. Defd. Ord. 5/-	-/9	-/10½	+-/1½
Blackpool Tower Ord. £1 ...	60/7½	60/7½	—
Brit. Cine. Theat. Ord. 10/- ...	4/1½	4/1½	—
,, & Dom Defd. 1/-...	-/3	-/4	+-/1
,, ,, Prefd. Ord. ...	3/3	3/3	—
,, In. Films (Props.) 10/- Ord.	-/7½	-/7½	—
,, Inter. Pic 5/- Ord. ...	3/3	3/3	—
,, ,, ,, 8% Pref. ...	19/-	19/4½	+-/4½
,, Lion Prefd. Ord.	2/3	2/3	—
,, ,, Defd 4d	-/3	-/1½	—/1½
,, Talkg. Pic. Ord. 5/- ...	-/3*	-/3*	—
Denman P.H. 7% 1st Mt. Deb.	£105½	£105	—5/-
,, ,, 7% Conv. Deb. ...	£107½	£107½	—
Dominion Thea. £1 Ord. ...	-/6	-/6	—
Gains. Pic. Ord 10/- pd. ...	8/3	8/3	—
Gaumont-British Ord 10/- ...	11/9	11/3	—/6
,, ,, 7½% Pref. ...	23/3	22/9	—/6
,, ,, 6½% 1st Mort Deb.	£102½	£102½	—
,, ,, 4½% New Debs. (£25 pd.) ..	—	4½ dis.	—
General Thea. Pref.	11/6	11/3	—/3
,, ,, 6½% 1st Mort. Deb. ...	£97	£96	—£1
Ldn & South Super Cin. 2/- Ord.	-/6	-/6	—
Mdme Tussauds 1/- Defd. ...	2/4½	2/4½	—
,, ,, £1 Cum. Pref. Ord.	27/6	27/6	—
,, ,, 7% 1st Mort. Deb.	£105½	£105½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/3	1/3	—
Moss' Empires £1 Ord.... ...	13/-	12/6	—/6
,, ,, £1 Cum. Pref. ...	10/3	10/3	—
,, ,, 6% Deb. ...	£101	£101	—
,, ,, 4% Perp. Deb. ...	£72½	£70	—£2 10s
P.C.T. Ord. 10/-	17/9	18/-	+-/3
,, 7½% Ptg. Pf. Ord.	20/-	20/9	+-/9
,, Cum. "A" Pref. £1 ...	25/-	25/-	—
,, ,, "B" ,, ,, ...	23/6	23/9	+-/3
,, 6% 1st Mort. Deb. ...	£104½	£104½	—5/-
,, Const. 7% Pref.	22/-	22/3	+-/3
Stoll P.T. Corp.	3/6	2/10½	—/7½
United P. Thea. 10% Pref. Ord.	-/4½	/6	+-/1½
,, ,, ,, 7% 1st. Mort. Deb.	£50½	£50½	—

*Nominal.

£1 Shares unless otherwise stated.

A scene from IRON MASTER (Ideal) which was Trade shown on Wednesday

KINEMA FRAUD ALLEGED

Three Men Remanded in Conspiracy Charge

THREE more arrests were reported at Clerkenwell Police Court, last week, in connection with a prosecution arising from alleged false representations with reference to a kinema undertaking.

Simon Sidney Seelig (33), picture frame moulder, of Hoxton, George Jarrard (39), a cook, of Paddington, and Richard A. White (28), a clerk, of Wokingham, were charged with being concerned with Joseph Leon and other persons in the alleged conspiracy.

It is alleged that they conspired together to defraud such persons as could be induced by divers false representations to part with money to them for the purpose of interests in the Grand Cinema (Forest Gate), Ltd., and the Regent Theatre (Tooting), Ltd., and for the purpose of obtaining employment with them.

The accused were remainded until March 17.

OVERCROWDED WITH CHILDREN

Sunderland Licensee Fined

ARISING out of alleged overcrowding of the Millfield Picture House at a children's matinée, Alderman Anthony Oates, of Lynwood Avenue, Newcastle, the licensee, and Mrs. Laura Hogg, the manageress, were each fined £5 by the Sunderland magistrates.

Ald. Oates was accused of failing to station adult attendants properly instructed to prevent more children being admitted and have control of them and failing to have attendants to ensure orderly and safe clearance of the hall; and Mrs. Hogg with aiding and abetting.

Supt. Cook said on the Saturday afternoon there were about 50 per cent. more children present than were entitled to be there, and not sufficient attendants to look after them. In the pit there were 923 children, although the seating accommodation was only for 646.

For the defence, it was stated that it was a cold and wintry afternoon, and seeing the children waiting Mrs. Hogg opened another entrance door in order that they should not continue to stand outside. This spoke well for her humanity.

"SCREAMING CHILDREN"

Yarmouth "A" Film Fine

AN assertion that the film "The Death Ray" caused children to scream with fright was made at Great Yarmouth Police Court on Monday when Victor Ernest Harrison, 144, All Saints' Green, Norwich, and Percy Charles Crotch, Stone Cottage, Thorpe St. Andrew, were fined £2 for allowing this film, which is in category "A," to be exhibited to children under sixteen years of age, not accompanied by a parent or bona-fide guardian, on February 25. Defendants hold the licence of The Plaza, Great Yarmouth. The manager, Roy D. Everitt, was fined £1 for aiding and abetting.

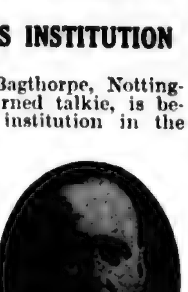
The police stated that about 400 children were present at a special children's matinee, the majority being under sixteen and not accompanied by adults. They appeared genuinely frightened.

Harrison on oath said before leaving on a three weeks' holiday he looked through the records of all the films that were to be shown at his kinemas, and arranged for "Thark," at the Plaza, to be replaced by another film. His secretary obtained "The Death Ray," and, to his astonishment, he found it was an "A" film. He was very disappointed, and had no option but to show it. It was a perfectly innocuous film, and the manager was not to blame. He only acted on instructions.

TOM WRIGHT'S GIFT

TALKIES FOR NOTTS INSTITUTION

The City Institution, Bagthorpe, Nottingham, which has now turned talkie, is believed to be the only institution in the country fitted with sound apparatus.



This is due to the generosity of Coun. T. Wright, former chairman of the Notts and Derby C.E.A., who has presented the apparatus. At a dinner given at the institution in commemoration of the event, Coun. Wright said he would take steps to equip the City Mental Hospital if the authorities would accept.

CINEMA CLUB, GLASGOW

At a meeting on Monday of the new executive of the Cinema Club, Glasgow, arrangements were made for the next luncheon on April 14. The Sports Committee announced that Friday, May 5, has been fixed for the Annual Golf Outing at Gleneagles. The Entertainments Committee have arrangements well in hand for the Sunday cruise on June 18.

MEN AND MOVEMENTS

MIDDLESBROUGH POST FOR C. FOUNTAINE

Ex-Operator's Promotion

C. B. Fountaine, who recently retired from the management of the Nottingham Theatre Royal and the Nottingham Empire, has been appointed by Walter Bentley, manager of the Scala Theatre, Middlesbrough, which he has just acquired. Middlesbrough was Mr. Bentley's first venture in kinema control, the Elite, Nottingham, being his second. Mr. Fountaine came to Nottingham eight or nine years ago from the Royal Theatre, Edinburgh, and he has had a wide and varied theatrical experience.

G. F. Matthews has been appointed manager of the Plaza Cinema, West Bromwich, in succession to **F. Ward**. Prior to his Midlands appointment, G. Matthews was in the London area as assistant and relief manager for Associated British Cinemas, which company also control the Plaza.

George Paul has been appointed manager of the Empire, Dundee, in succession to D. Mundell, who resigned. Mr. Paul comes from another kinema in the Singleton circuit, the Broadway, Shettleston, Glasgow, where he was manager for the past three years.

Charles K. Deeming, the proprietor of the Olympia, Coalville, which is to be rebuilt, has also another kinema in Coalville, the Grand. Mr. Deeming has been connected with the business for a great number of years, and now controls theatres at Rugeley, Sutton Coldfield, Cannock, Tamworth, Litchfield, etc.

The Olympia, Coalville, was originally a skating rink, then a theatre, and later a kinema.

Walter H. Raymond, manager of the King's Hall, Dover, which is to be taken over by a new company, Dover Entertainments, Ltd., has been presented by his staff with a birthday gift in the form of a handsome leather gold-mounted letter case engraved with his initials. After the change-over, W. H. Raymond will return to London, where his services will be retained by Col. Harry Day, J.P.

Geo. A. Fullerton, who has been at the La Scala, Glasgow for the past fourteen years as chief operator and, latterly, as assistant manager to Mr. Mailer, has been appointed manager of the Playhouse, Elgin, and will also look after the interests of the Picture House in Elgin, both houses belonging to the same company — Highland Cinemas, Limited. He assumed his new duties on Friday. Mr. Fullarton well deserves his promotion, and the best wishes of his many friends in Glasgow go with him to his new post in the North.

G. A. Fullerton

Coun. T. McDermott, proprietor of the Plaza, Bromsgrove, is again contesting on March 27 for a seat on the Bromsgrove Council, this time as a candidate for the No. 1 South Ward. Coun. McDermott has served five years on the council, and on the last occasion was returned unopposed.

A. Hope Parker, who for many years managed the Exchange Picture House, Taunton, which was recently closed, is lying seriously ill with pneumonia at his home at Taunton. It will be the sincere hope of his many friends in the Trade that he will soon be restored to health.

Jack Harris, manager of the Plaza Bristol, and a son of E. Harris, chairman and managing director of Harris Cinemas Ltd., and the Shirehampton Cinema Co., Ltd., has undergone an operation for the removal of a piece of diseased bone from the back of the ear. We understand that the operation has been successful, and trust that Mr. Harris will soon be quite well again.

H. T. Edwards succeeds S. Whiting as manager of J. Frank Brockliss Birmingham branch ('phone Midland 2490). H. T. Edwards has had a considerable experience in the Trade dating from 1916, and for the past five years has been with the Brockliss Co. at their London office.

G. Thor is managing the Adelphi, Bridlington, which has reopened for the season.

H. G. Bagot, who became solo organist at the Rivoli, St. Helen's, has close associations with the Midlands. Born at Stourbridge, he began musical studies at an exceedingly early age and was solo boy in the choir of the Nuneaton Parish Church. Returning to Stourbridge at the age of 17, he was deputy church organist. Later he interested himself in the kinema organ, becoming associated with Leslie James and Reginald New.

Wm. Sykes, well known in musical circles in the Leeds district, has been engaged as solo organist at the Majestic, Cradley Heath, which is scheduled to open on March 27. The latest three-manual Christie organ has been installed.

Jack Waters has been appointed organist at the Majestic Cinema, Staines. Prior to taking this appointment he was on the staff of the Plaza Theatre, Iver.

SOARING TO PROSPERITY

Joan Blondell
Ricardo Cortez

"BROADWAY BAD"

Absorbing and entirely "different" love story

"I Am Guilty of Love" — that is the cry of all

"HUMANITY"

BOOTS MALLORY
ALEXANDER KIRKLAND
RALPH MORGAN
IRENE WARE

Warner Baxter
Miriam Jordan
Herbert Mundin

"DANGEROUSLY YOURS"

Romance and comedy of jewel thief who kidnaps beautiful girl detective aboard his yacht

JANET GAYNOR
WILL ROGERS
LEW AYRES
SALLY EILERS
LOUISE DRESSER
VICTOR JORY

"STATE FAIR"

"Human things in life homespun into a fine sentimental mood with natural humour, tender romance and sympathy-winning cast. Appeals to and entertains the whole family."
—"*VARIETY.*"

Genevieve Tobin
Chester Morris
Victor Jory

"INFERNAL MACHINE"

Ship-load of people scared silly by a bomb!

George O'Brien
Nell O'Day
Betsy King Ross

"SMOKE LIGHTNING"

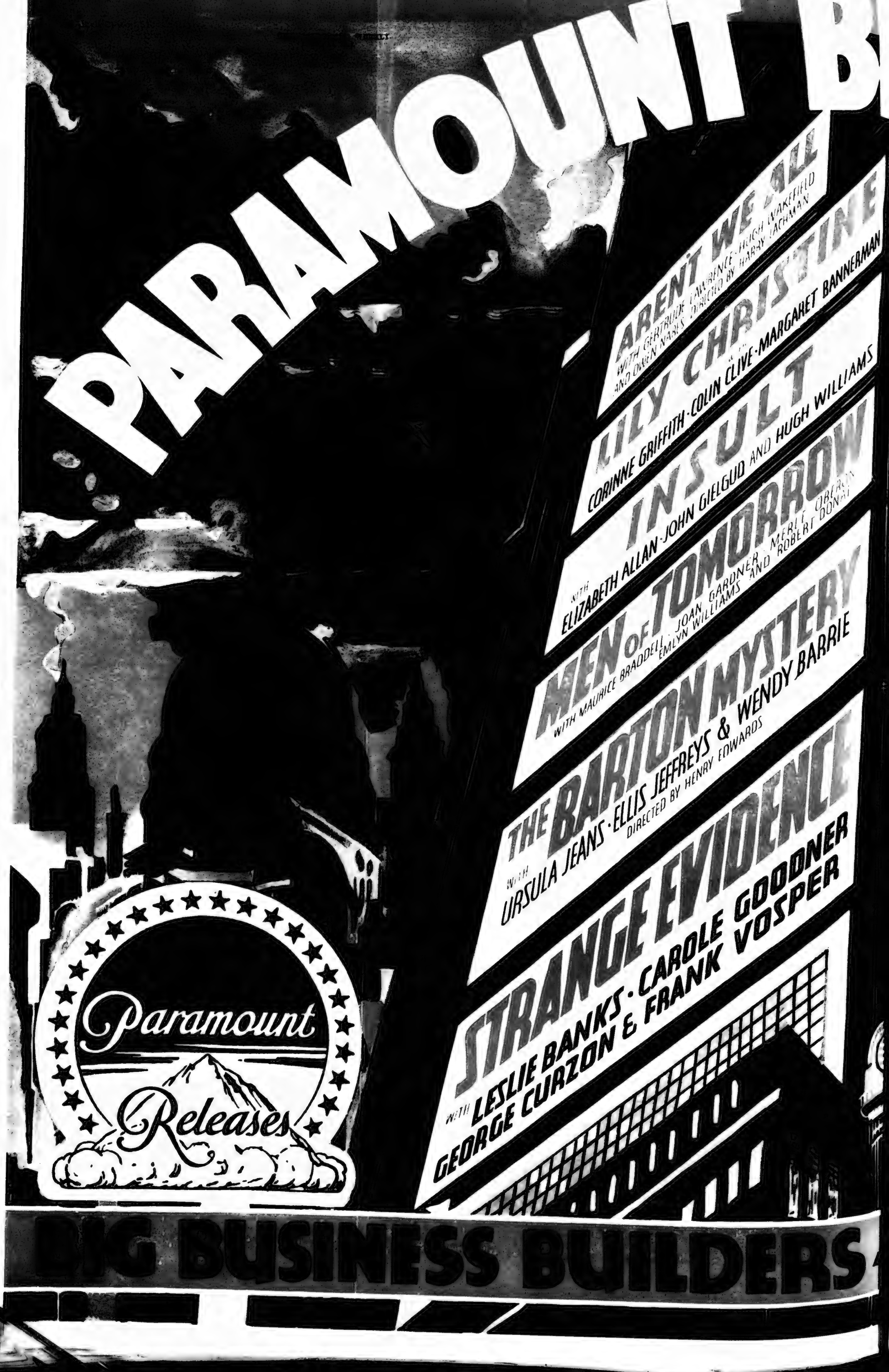
A 1933 WESTERN ACTION-DRAMA

Explorer lands his 'plane inside erupting volcano!

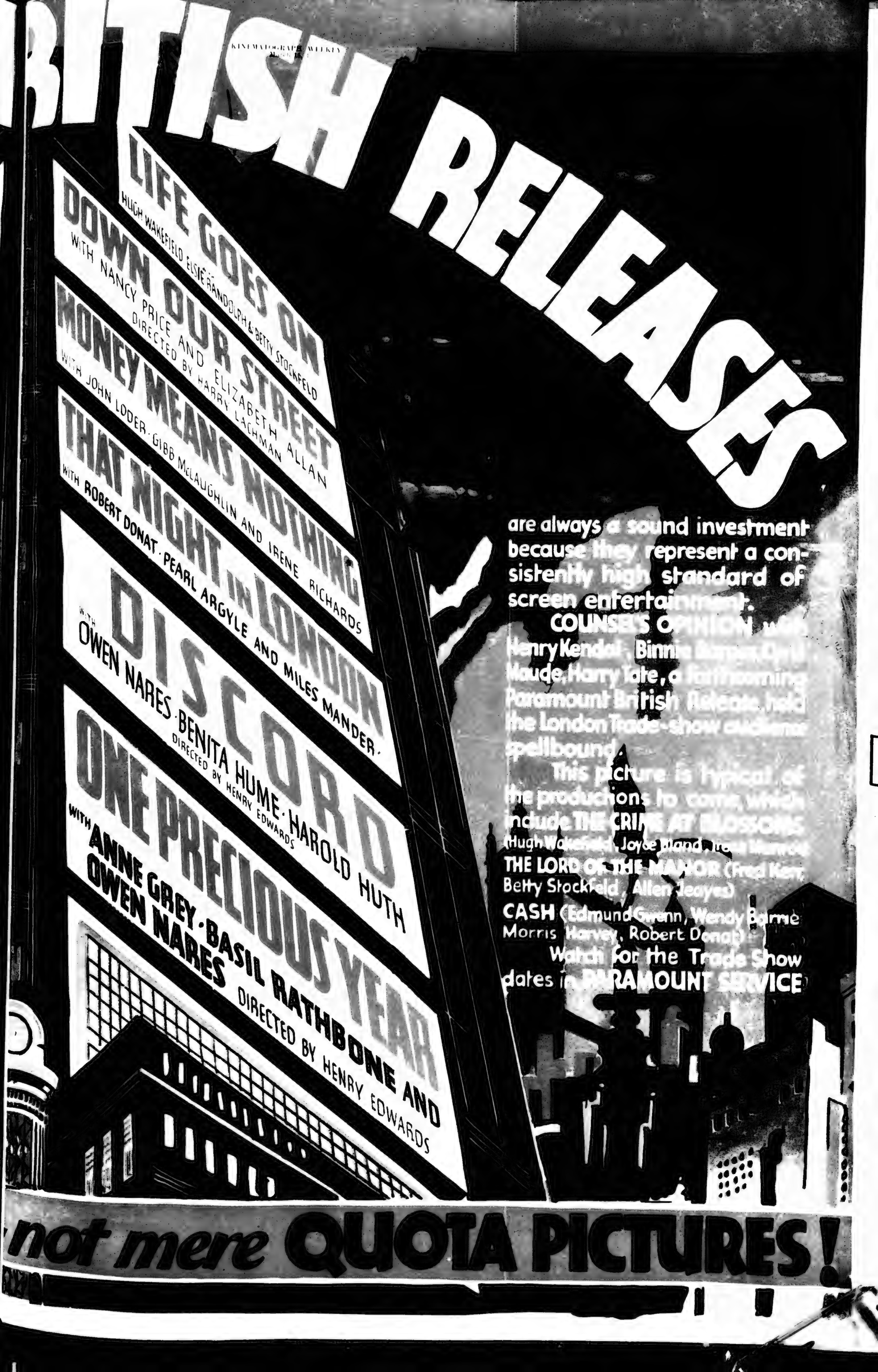
"ANIAKCHAK"

True story of Snow — Ice — Volcanoes — of un-known Alaska

FOX CAVALCADE OF BIG HITS



PARAMOUNT B
ARENT WE ALL
WITH GERTRUDE LAWRENCE · HUGH WAKEFIELD AND OWEN NARES DIRECTED BY HARRY LACHMAN
LILY CHRISTINE
CORINNE GRIFFITH · COLIN CLIVE · MARGARET BANNERMAN
INSULT
WITH ELIZABETH ALLAN · JOHN GIELGUD AND HUGH WILLIAMS
MEN OF TOMORROW
WITH MAURICE BRADDELL · JOAN GARDNER · MERLE OBERON EMLYN WILLIAMS AND ROBERT DONAT
THE BARTON MYSTERY
WITH URSULA JEANS · ELLIS JEFFREYS & WENDY BARRIE DIRECTED BY HENRY EDWARDS
STRANGE EVIDENCE
WITH LESLIE BANKS · CAROLE GOODNER GEORGE CURZON & FRANK VOSPER
Paramount
Releases
BIG BUSINESS BUILDERS


RITISH RELEASES
LIFE GOES ON
HUGH WAKEFIELD ELSIE RANDOLPH & BETTY STOCKFELD
DOWN OUR STREET
WITH NANCY PRICE AND ELIZABETH ALLAN
DIRECTED BY HARRY LACHMAN
MONEY MEANS NOTHING
WITH JOHN LODER · GIBB McLAUGHLIN AND IRENE RICHARDS
THAT NIGHT IN LONDON
WITH ROBERT DONAT · PEARL ARGYLE AND MILES MANDER
DISCORD
WITH OWEN NARES · BENITA HUME · HAROLD HUTH
DIRECTED BY HENRY EDWARDS
ONE PRECIOUS YEAR
WITH ANNE GREY · BASIL RATHBONE AND OWEN NARES
DIRECTED BY HENRY EDWARDS
not mere QUOTA PICTURES!

are always a sound investment because they represent a consistently high standard of screen entertainment.

COUNSEL'S OPINION with Henry Kendall, Binnie Barnes, Cyril Maude, Harry Tate, a forthcoming Paramount British Release, held the London Trade-show audience spellbound.

This picture is typical of the productions to come, which include **THE CRIME AT BLOSSOMS** (Hugh Wakefield, Joyce Bland, Eileen Munro)
THE LORD OF THE MANOR (Fred Kerr, Betty Stockfeld, Allen Jeayes)
CASH (Edmund Gwenn, Wendy Barrie, Morris Harvey, Robert Donat)

Watch for the Trade Show dates in **PARAMOUNT SERVICE**

Ivan Mosjoukin IN

"THE LEGION OF THE LOST"

A TENSE DRAMA OF A FOREIGN LEGIONNAIRE

Algeria—land of burning desert sands—of the French Foreign Legion—of Love and Passion, background of a thrilling and powerful triangle drama with an entirely new slant.

DIRECTED BY STRIJEVSKY—A GLORIA FILM DER TERRA.

WATCH FOR TRADE SHOW ANNOUNCEMENT
— — COMING SOON — —

DISTRIBUTED BY
WARDOUR

MUNICIPAL COMPETITION

Free Advertising for Brighton Opposition

NO BENEFIT FOR C.T.B.F. FROM S.O.

W. T. BRADSHAW presided over a large attendance of members at the March meeting of the Sussex branch of the C.E.A., the main features of which were briefly recorded in last week's *Kine*. The National President (Randolph E. Richards) was among those present.

The finances of the branch are eminently satisfactory, and it was decided to place £50 on deposit at the bank pending the trustees' decision as to the best means of investment.

Our Own Charity

The Secretary (A. Daniels) reported that he had written to the various local authorities in the area requesting that a part of the Sunday Opening profits given to charity might be allocated to the Trade Benevolent Fund.

Two replies had so far been received—from Portslade recommending that "no action" be taken; and from Brighton, the Town Clerk writing that the special committee dealing with the allocation were unable to recommend the Council to comply with the request. At the same time, it was stated, the special committee "will be willing to consider any suggestion as to the allocation to charity."

The Chairman reported that the Brighton Corporation had declined to allow the branch any representation upon the special committee. "I personally think it is very unfair," said Mr. Bradshaw. "No suggestion as to names was made when we approached them. Notwithstanding that they have turned us down flatly."

Still Laggards

On the subject of the Entertainment Tax campaign, the Secretary stated that he had not received in certain cases the returns of the numbers who had signed the petition.

Reginald Briggs reported upon the tour he and C. Gadsden made on behalf of the branch in order to whip up those exhibitors who had failed to send in the Entertainment Tax returns as requested by the Association for comparative purposes.

The branch unanimously decided to place on record their appreciation of this service rendered by Messrs. Briggs and Gadsden, and at the same time expressed the hope that Mr. Gadsden would enjoy a full and speedy return to health after his recent illness.

The Chairman said it was up to every member to support the campaign, and Herbert Shanly (branch delegate) also appealed to those members who had not already done so to send in their returns at once. Mr. Shanly and the President (R. E. Richards) pointed out that only the totals from the returns were known to anyone outside the firm of accountants dealing with the matter.

Paying the Price

Pointing to the need for some consideration from the Chancellor, Mr. Bradshaw mentioned that the New Empire, Haddington Street, Hove, had been compelled to close down, and a notice had been placed outside: "Closed owing to increased Entertainment Tax."

Deputations were then appointed from among the members to wait upon the various M.P.s in the area in order to present the petitions.

Harry Bolton said that he was desirous of making an application for Sunday opening at Bexhill, but the difficulty seemed to be that the Bexhill Council were rather inclined to look to Hastings for guidance. He asked for the opinion of the branch as to his best course of action.

Randolph E. Richards said he was quite sympathetic towards the idea, and offered to co-operate with Mr. Bolton in any application that may be made.

Mr. Bolton agreed to call a meeting of the local exhibitors to go into the matter, and he acknowledged the assistance offered by Mr. Richards.

Civic Competition

The question of the unfair advantage being given the Princes Hall of the Brighton Aquarium (which is owned by the Corporation and is now being run as a kinema) through its advertisements being placed on town properties and on the Corporation trams, was further discussed.

It was stated that application had been made by the Town Clerk of Brighton for a form of application for membership of the C.E.A. The particulars were forwarded, but a further letter was received stating that the Corporation "had no desire at the present time to become members of your Association."

Exclusive Space

Correspondence was read between a Brighton exhibitor and the Town Clerk relative to a six-sheet poster advertising the kinema attractions of the Aquarium that had been placed on a town wall immediately adjoining the exhibitor's hall in the centre of the town.

The exhibitor had inquired on what terms the wall could be rented, and, if the Aquarium had entered into a contract, when that contract expired, so that the exhibitor might have an opportunity of entering into competition for it.

The Town Clerk replied that the letter had been submitted to the Improvements Committee of the Council, and *they had not granted the exhibitor's application to rent the wall for advertising purposes*!

The Chairman observed that it was very evident that this advertising site was being given free to the Aquarium. In regard to the advertising in the Corporation trams, Mr. Bradshaw said that his own theatre (the Duke of York's) were quite unable to afford the price that the Corporation were asking, and it was reasonable to suppose that the Aquarium was equally unable to afford it.

As it was felt that the matter was entirely one for the Brighton exhibitors, it was decided to defer further discussion until a joint meeting to be held with the Brighton Entertainment Managers' Association.

Thanks

Harold B. Millar read a letter from the Brighton Unemployed Social Centre acknowledging the generosity of local exhibitors in subscribing 16 guineas towards a tea party for poor children.

MIDLAND EXHIBITORS AND S.O. CONTRIBUTION

Consultation Urged with Trade

A LETTER was read to the monthly assembly of the Birmingham and Midlands branch, in which C. E. Barker, justices' clerk, acknowledged the facilities offered to members of the Public Entertainments Committee to attend Sunday performances.

Following a general discussion on the contribution to charity, it was decided to make a formal request to the city justices for the branch to be consulted, in accordance with the promise made, before the allocations were determined.

It was agreed that no member should make an individual application, except through the branch.

Public Support S.O.

Harry B. Lane (chairman) stated that general Sunday opening in Birmingham had been well supported, especially so far as the lower-priced seats were concerned. He expressed the opinion that Sunday opening throughout the city had proved a success in meeting the requirements of the general public.

It was resolved to ask for a meeting at an early date of the Joint Committee to discuss the smooth working of the conditions attached to the licence.

Co-operative Preliminaries

Commenting in the course of his review of the General Council proceedings on the co-operative booking scheme, S. K. Lewis pointed out that those members who wished to join should sign and return the form that would be sent to them. This was non-committal, but members interested would be called to a meeting and could then decide whether they would identify themselves with the scheme or not. He emphasised that it was not a C.E.A. matter.

A "Kongo" Ban

A letter was read from the clerk to the Birmingham justices requesting that the film "Kongo" should not be exhibited at any local kinema during the time that any child under 16 was present, whether accompanied by an adult or not. The official report states that this decision on the part of the authorities was cordially approved by the branch.

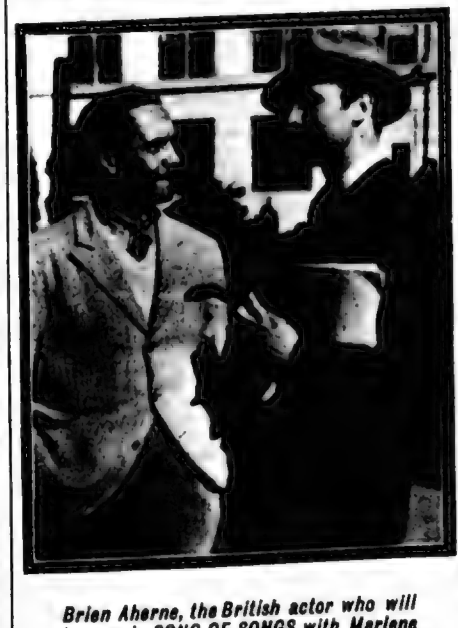
The Tax Campaign

Members were urged once again to fill in returns showing the decline of takings and the amount of increased tax paid, and also to pay the levy.

It was explained that the conveners were making arrangements for the collection of petition forms and for interviews with all members of Parliament in the area. The London Committee had arranged an interview with the Chancellor of the Exchequer.

Membership

One new member was reported.



Brien Aherne, the British actor who will be seen in SONG OF SONGS with Marlene Dietrich chatting with Fredric March, another Paramount player

George O'Brien, Nell O'Day and Frank Atkinson in SMOKED LIGHTNING, which F.N. will shortly Trade Show

THE EDINBURGH INQUIRY

Trade and Conflict of Views

600,000 TAX SIGNATURES

THE monthly meeting of the Edinburgh and East of Scotland Section, held last week, discussed the report and conference on the results of the Edinburgh inquiry into the effects of the kinema on children and adolescents. Reports were given in as to the signatures to the Tax petition, and there was also a discussion as to price-cutting at matinées. A. S. Albin, the chairman, presided.

Tributes to the Trade

George Salmon, secretary, reported on the conference on the Edinburgh report, which, he said, he considered the finest of its kind he had yet seen. It was a credit to the city and to those who had prepared it, and every exhibitor should read it. The kinemas had come out of the inquiry very well, and members would have been charmed to hear the appreciations of the kinema from delegates from the juvenile organisations.

The dominating note was that the kinema, whether some people liked it or not, was serving a useful purpose in every-day life. If some people thought there should be improvements they should come to the help of exhibitors and not adversely criticise them.

Conflicting Views

The most striking feature of the report was the conflict between the views of the parents and the teachers as to the effect on the nerves of the children, but it was admitted that it must be very difficult for teachers to tell what made a child restless or listless. He thought they should be grateful to the Rev. Dr. Warr for reminding magisterial critics that there were bad boys before there were bad films.

The Chairman said the Section was indebted to Mr. Salmon for keeping so closely in touch with the Edinburgh Committee. The name of J. S. Nairn, manager of the Ritz, had also been mentioned at the conference in connection with the special shows for children. The point had been stressed, he said, that those who did not go to kinemas had no right to criticise them.

Biased Teachers

R. M'Laughlin, vice-president of the Scottish branch, said he thought they had got exceedingly fair criticism from all classes except the teachers, who seemed to be biased. How they came to know which children had been at a kinema on any particular day was not clear.

Mr. Salmon said in view of the rest of the report, he did not think undue stress would be placed on the views of the teachers.

600,000 Scottish Signatures

Mr. Salmon announced that well over 600,000 signatures had been obtained in Scotland to the petition to the Chancellor of the Exchequer urging reduction in the Entertainment Tax, but the total was not complete, as quite a number of returns had not been received. From Edinburgh and Fife he had intimation of over 60,000 signatures, while a number had sent their returns direct to Glasgow.

T. Timmons, Lochgelly, reported 19,383 signatures from Fife, 12,000 of which, Mr. Salmon said, were included in the figures he had given.

Mr. Salmon said the next thing was to get interviews with their local M.P.s. Fife had already interviewed Albert Russell, K.C., M.P., who was described as sympathetic, but not hopeful.

Mr. Timmons said he had no hope of a reduction, although he would like a reduction up to 6d., as, since the introduction of the Means Test, business had beeen terrible.

Unfair Incidence

Louis Dickson, Bo'ness, said the present system operated unfairly. Any exhibitor could show from his returns that, as a result of the higher tax on lower prices, he was paying more than the average tax of 16⅔ per cent. on prices above 6d.

Mr. Timmons suggested that all exhibitors should present similar figures to those which Fife had produced, showing the extent to which houses were paying above 16⅔ per cent. Failing reduction, a flat rate on proceeds, he suggested, might be put forward as an alternative.

Matinée Price-cutting

Mr. Dickson raised the subject of price-cutting at matinées. It had been brought before the General Council, he said, that some exhibitors were running adult matinées at 2d., 4d. and 6d., but the General Council agreed that they could not take action, but must leave it to local branches.

It had been suggested, he said, that renters might be asked to bring pressure on such exhibitors, but he thought that would be a dangerous precedent, and the General Council were of opinion that renters should have no say in admission prices. There was little complaint in Edinburgh, but it was said to be very bad in Dundee, where they were even admitting adults at night for 2d.

Mr. Dickson warned exhibitors against admitting two persons for the price of one ticket, as the Excise authorities now interpreted that as an evasion of the Tax. Obviously it was.

Complimentary Tickets

Mr. Salmon said the essence of the complimentary ticket, which was not liable to Tax, was that it must be complimentary in every sense. There must be no kind of contract in money or kind or any inducement between the parties as the reason for issuing the tickets. There were so many complimentary tickets going about in some places that the authorities were becoming suspicious as to the reason for their being issued, and were instituting investigations.

Mr. Dickson reminded members that they were not entitled to start legal disputes and then look to the C.E.A. for support. The C.E.A. could only back cases where it was satisfied before the action was raised.

Mr. Salmon said there had been too many instances recently of exhibitors expecting the C.E.A. to become responsible for actions which were entirely domestic and of a nature it could not possibly back.

◆

EASTERN COUNTIES ACTIVITY

DEPUTATION TO M.P.s ARRANGED

MEMBERS turned up in good force at the meeting of Eastern Counties branch, held at Haymarket Picture House, Norwich, on Friday last. Supporting F. H. Cooper, in the chair, were E. V. Barr, vice-chairman, G. F. Allen, Douglas Attree, D. F. Bostock, Guy David, F. W. Graves, Victor Harrison, F. E. Monk, S. Newberry, Reg.. Pareezer, E. J. Protheroe, W. J. Spalding, Granville Stutely, C. J. Walton, S. Tolman, and W. Waters, branch secretary.

The Chairman welcomed F. E. Monk, who has come to the Regent, Norwich, as assistant manager, in place of D. Rattee, who has been appointed to manage another A.B.C. house.

M.P.s and the Petition

Attention was focussed on the Entertainment Tax, and it was stated that the copies of the petition which had been displayed for signature in all the foyers of the branch houses have now been collected.

The next step is to get in touch with the various Members of Parliament representing constituencies in the area covered by the branch, and place the petition before them, urging upon them the exhibitors' views as to the rank injustice of the tax.

Mr. Waters was instructed to arrange personal interviews with local M.P.s.

The Chairman stressed upon members the necessity of interviewing every M.P., as otherwise the volume of the petition would not be fully effective. E. H. Field is to be convener for Great Yarmouth area.

Health of J. W. Bruce

The Chairman reported with regret that no improvement in Mr. Bruce's health had occurred, and, following inquiries as to the financial position of the family, he had sanctioned a donation of £5 for their aid.

Letters of Thanks

Letters had been received from the Secretary of the Trade Benevolent Fund acknowledging with gratitude the Branch donation of 25; from J. H. Troughton, thanking members for sympathy during his recent illness, and from Miss Emmie King in response to kindness and tribute extended regarding her brother, the late W. Gavazzi King.

BRITISH QUOTA FILMS

Divergent Dundee Opinions

CIRCUITS AND SUNDAY SHOWS

DUNDEE kinema patrons to the number of approximately 45,000 have signed the petition in favour of a reduction in the Entertainments Tax. **Charles Allison**, Plaza, campaign convener for Dundee, reported this fact to a meeting of Dundee C.E.A. over which **Victor Hamilton**, the Kinnaird, presided. He also announced that Miss Florence Horsbrugh, Conservative M.P. for Dundee, had agreed to meet a deputation on the question of the tax, but that his letter to the senior member, Mr. Dingle Foot, had been unanswered.

Miss M. McIntosh (secretary) intimated that the renters were to be asked to advise exhibitors, in future, where there are cross-overs so that exhibitors can check their transport accounts.

Billposting Charges

The **Chairman** said the Committee appointed at the last meeting had interviewed the Dundee managers of the two billposting companies and laid before them their case why billposting charges should be reduced.

The **Secretary** submitted the replies of the companies, which were to the effect that no reduction in the charges could be made at the present time. She added that the matter was being pursued by the General Council, who were in communication with the Billposters' Association.

Messrs. David Allen and Sons wrote:—

". . . . billposters, in common with all other trades, are affected by the prevailing conditions, and that owing to the increase in working costs due to higher wages and rentals, increased local taxation, etc., to make any reduction in rates would involve us in a loss.

The General Billposting Company stated:

". . . . I am directed to express regret that it is found to be impracticable to reduce our charges at this time. Our costs exceed 100 per cent. of pre-war figures.

"We have been forced to incur large outlays for contesting licences for advertising sites and also for the opposition to recent Parliamentary Provisional Orders promoted by the Town Council."

Sunday Opening

Discussion was resumed on the question of Sunday opening from the point at which it was adjourned at the last meeting.

On that occasion, a letter was submitted from G.-B. stating that while they could not agree to bind themselves to the Dundee decision against Sunday opening they were willing to restrict the number of charitable concerts permitted in their theatre, the King's, and that no films would be permitted. Motions were then made that unrestricted Sunday opening be engaged in by all kinemas so as to kill Sunday openings, and an amendment that Sunday opening be permitted for concerts where no pictures were shown. A decision was deferred so that David Stewart, A.B.C., might be given an opportunity of considering the G.-B.—P.C.T. decision.

Charles Allison, Plaza, said he had interviewed his directors since the last meeting, and in view of the attitude adopted by P.C.T. and in view of the many requisitions for Sunday concerts they had received and were still receiving, they felt there was no alternative but to proceed with the shows without films.

The **Secretary**: That is a pretty fair compromise.

J. P. Matthews: The King's, Gaumont-British are adhering to their promise to restrict the concerts. Since the last meeting we have had at least one application, and it has been turned down.

The **Chairman**: Is there anyone against my last motion to allow Sunday concerts on condition that no films are shown?

H. Dickens (Forest Park): I am against them in any shape or form.

The **Secretary**: Several of us are, but it is a question of getting a compromise.

H. Dickens observed that people who would like to run Sunday concerts and had not a stage would be in a difficulty. A decision such as proposed would give to the man with a stage suitable for variety an advantage over the man whose stage was not so adapted.

J. P. Matthews pointed out that they had now introduced the system of scrutinising the balance-sheets of the concerts to see how much was going to charity. That was a very sound step.

C. Allison: As a matter of fact, all the balance-sheets have to be taken to Mr. Allan, Director of Public Assistance.

J. P. Matthews: Yes, but this is apart from that; this is by our directors. This has been brought into force since you wrote our head office.

The **Secretary**: I think that P.C.T. are doing all they can to meet the wishes of the Dundee C.E.A.

H. Dickens thought that if it were a charity show the hall should be given free and the staff should give their services free. That would soon cut out the Sunday concerts.

The **Chairman**: But if they were showing pictures you would be worse off still. If all the central houses were running shows on Sunday that would be much worse.

J. P. Matthews moved that they leave the matter in abeyance until the end of the present winter season, and H. Dickens seconded.

This was the decision of the meeting.

Kinema Ball

C. G. Caine (Kinnaird) reported that, although the accounts in connection with the Kinema Carnival were not yet completed it was already clear that a substantial sum would go to the Trade Benevolent Fund.

He thanked the donors of prizes and the members of the Committee for the assistance they had given him in carrying out the arrangements. He particularly mentioned E. J. Crooke, La Scala, whose help contributed largely to the success of the ball.

British Quota Films

The **Secretary** initiated a discussion on the question of the British Quota Act, which she mentioned had been discussed in various centres. She said that Dundee was one of the towns that had been badly hit by the Act.

J. Humphries (St. Andrews): We do very well with British pictures.

The **Secretary** said it seemed very difficult to convince people that they definitely lost money when they showed British films.

C. Allison: Speaking about "Josser in the Army," I broke all records for a Saturday with it.

J. P. Matthews: We have undoubtedly done well with British pictures.

J. Humphries: It is up to the exhibitor to pick the best ones.

H. Dickens: There are not enough to pick from. You have seven shows in one district all competing for the good one.

A. E. Binnall, Jnr., Rialto, said that where an exhibitor was fined for a breach of the Quota Act he was liable to have his licence withdrawn if he committed a second offence.

The **Secretary** thought the Quota Act had served its purpose, and it was unfair to propose to extend it just now. If they were doing well with it in so many halls in England they might confine it to England and leave Scotland out.

H. Dickens: We should be relieved of Entertainment Tax while showing these pictures. The Government come along and say you have to show 15 per cent. of British films as they are trying to help the British film Industry, and yet all the time they are taking revenue, in the shape of Entertainment Tax, from it. It would help the British film Industry if they took off the Entertainment Tax when British films were being shown.

New Sound Contract

The Secretary intimated that there was a new contract being drafted between the K.R.S. and the C.E.A., and one of the suggestions that had been made was that the renters should pay carriage at least one way to places as far away as Aberdeen and Dundee and intermediate towns.

◆

BRANCH SOLICITOR

ANOTHER APPOINTMENT AT BRISTOL

The question of appointing a branch solicitor will be taken at the next meeting of the Bristol C.E.A., which will be held on Tuesday next, March 21. This matter was deferred from the February meeting to discover what powers the branch had in the matter.

At the next meeting the newly appointed secretary, F. A. Simpson, will also take up his duties at a branch meeting for the first time.

◆

NORTH STAFFS C.E.A.

FRIDAY'S MEETING AT STOKE

The monthly meeting of the North Staffs C.E.A. branch will be held on Friday next, March 17, at Headquarters, the Hippodrome, Stoke, and it is hoped that the recently improved attendances will continue in view of the importance of the next meeting.

Harry Langdon, who appears in THE HITCH HIKERS, an Ideal Talkomedy to be shown this month

RUINOUS FILM HIRE

N.W. COMPLAINTS AGAINST FILM RENTERS

£4,000,000 DROP IN THEATRE REVENUE

TWO topics of universal interest to exhibitors—(*a*) film hire costs, and (*b*) the admission of the public to Trade shows, were discussed at the meeting of the North Western branch held at Liverpool on Friday last. **R. Hamilton Godfrey** presided.

J. Leslie Greene said he had just come from an annual meeting, where it was revealed that after allowing for film hire and Entertainment Tax, all the company had left was £41 10s. out of every £100 taken. If exhibitors continued to pay these ruinous charges for films there would only be one end for many in the business to-day. Endeavours should be made to get a reduction of film hire costs.

"Is not this a matter that we can settle for ourselves?" replied **J. W. Grace**. "It does not follow because we are asked to pay 50 per cent., we should do so. If exhibitors themselves would refuse to pay the the trouble would be killed at once."

Some exhibitors were concerned about prestige, and paid dearly for it. If exhibitors would be more circumspect and would seek to reach agreement with their opposition halls not to pay extravagant percentages that were demanded, renters would be obliged to give way.

Dead-heads

Attention was called to the increasing number of dead-heads at the Liverpool Trade show theatres by **J. R. Dovener**, who said that the admission of members of the public to these shows that were intended for exhibitors had increased out of all proportion and reason. That meant less money for people who booked the films. Dead-heads, if they did not care for the films they had seen gratuitously, told their friends, with the result that when the films were released, exhibitors suffered badly.

A resolution was proposed by **J. R. Dovener**, seconded by **F. W. Locke**, protesting against the evil of admitting the public to Trade shows in such large numbers. This was carried.

There is a doubt whether Birkenhead exhibitors will be able to give Good Friday performances this year. When the kinematograph licences were last granted by the magistrates, an intimation was given that Good Friday shows would not be sanctioned owing to the alleged unsuitability of films presented in the past.

Representatives of the branch immediately took up the matter with the magistrates' clerk, who advised a deputation which waited upon him to make appropriate representations at the proper time.

It was now reported that **R. K. Milne** (solicitor) had now been advised by the clerk to the magistrates that owing to the terms of the licences an application to open on Good Friday could hardly be entertained. The matter was mentioned in court, and an adjournment was called for until March 17.

J. R. Dovener said when the licences were taken out it was specifically stated by the magistrates that there would be no Good Friday shows owing to the manner in which the films were selected.

W. Scott, who previously has interviewed the Birkenhead magistrates and the magistrates' clerk, said he considered members of the branch, especially Birkenhead members, had every reason to feel dissatisfied with present conditions. As they had beeen advised to make an early application to the Birkenhead magistrates, he recommended that course being adopted.

The **Chairman** said that he understood that the terms of a licence held good for 12 months.

Following further discussion, it was decided to make application to the Birkenhead magistrates for permission to open on Good Friday.

Startling Tax Figures

A report was presented on the campaign undertaken in this area for securing signatures to the petition claiming relief from the onerous terms of the Entertainments Tax.

The **Secretary** paid tribute to the work of Messrs. Grace and Hanmer in this connection, and said that in the area covered by the North Western branch 260,303 persons had signed the petition and 153,144 in Liverpool alone.

He had already written to the Members of Parliament for the various constituencies, requesting them to receive a deputation of members who could put forward the claims of exhibitors for a reduction in the amount of tax.

J. W. Grace, who spoke of the assiduity with which members of the committee and the sub-conveners discharged their allotted tasks, regretted there were four halls in the area which had not sent in any signatures.

"We have, I think, a very good case," commented Coun. **R. Hamilton Godfrey**, the chairman. According to reliable figures, there had been a total decline in the revenue of theatres during the 12 months ending November last, of £4,000,000, representing a drop of about 15 per cent. Against that there was an increase of about £2,000,000 in entertainment tax, representing an increase of 36 per cent.

The meeting approved of the secretary endeavouring to make appointments for a deputation of North Western representatives to wait on M.P.s, one suggestion being that perhaps it would be possible for them to attend the next meeting of the Merseyside M.P.s, to be held in London.

New Brighton Carnival

P. Hamner gave an outline of the arrangements for the kinema carnival to be held at New Brighton Tower on March 31. Tickets, he said, had been distributed to halls throughout the Merseyside area, and it had been decided to embark on a big advertising scheme. Questions had been asked why the event was not taking place in Liverpool. The simple explanation was that the Tower Ballroom was the only one large enough to hold the number of people they expected would attend.

The Liverpool Child

The **Chairman** called the attention of the meeting to a statement in the Press by Ald. R. Rutherford (chairman of the Liverpool Justices Theatres and Entertainments Committee). Ald. Rutherford gave expression to views which he considered, and he was sure the branch would consider, to be complimentary to exhibitors in this area.

He stated that the decision to withdraw the ban on the admission of children was not unanimous. Whilst that did not matter a great deal, it was a matter of satisfaction that the magistrates should have acted in a manner that would almost seem to show they had a preconceived idea of the Consultative Committee's report.

Children and Films

THE EDINBURGH REPORT

The Way to Better Films

ST. JOHN ERVINE was the principal speaker at a public meeting in Edinburgh last week, when the report on the inquiry into the effect of the kinema on the minds of children and adolescents was discussed.

Mr. **Ervine** said it was at least the fourth or fifth report of the kind he had read, and it was easily the best of them. There was one very remarkable thing that differentiated it from the others. It appeared there was no film which could come out of Hollywood capable of unnerving the Scottish child.

Proprietors' Attitude

He had never yet met a kinema proprietor who did not say: "If I put on a good picture my audience vanishes. I lose money."

Why should any man lose money to improve the minds of people who did not come to his theatre? He suggested that it was their duty, when a kinema put on a good picture to go in large numbers and prove that there was an audience for good films.

The most ardent supporters of the Film Institute were kinema people themselves. There was no film manufacturer or film exhibitor who did not want better audiences and better pictures.

He deprecated as fantastic the proposals to have special films for children. He had been told that "Cavalcade" cost £200,000. People could not possibly make films costing that for children. The children would have to take the films that the parents took, or why should not the parents go and see the pictures that children liked. It would be very good for them.

He asked them to get out of their minds the idea that children were ruined by sensational films. He could not recollect that he got any damage from reading "penny dreadfuls" as a boy. If kinema proprietors would accustom their audiences to good films there would come a time when they would not look at bad ones

A Trade View

James Welsh, vice-president of the C.E.A., said in the Trade they recognised the necessity for improvement in the pictures just as much as some of the highbrow critics who talked so earnestly down to them. They wanted the very best pictures that could be produced. In his own experience he had found that to bring good films meant a drop of 50 per cent. in receipts. They would get more pictures of the kind when, to begin with, they came to see them. It was because he was in favour of worth-while films that he supported the project of a Film Institute.

Resolutions were adopted in favour of a Film Institute and supporting an inquiry into the question of film censorship.

St. John Ervine and Censorship

At a conference on the report in the afternoon of the same day, **St. John Ervine** expressed himself as very reluctant to accept any suggestion of a censorship. Censorship by whom? Censorship for what? His experience of proprietors and manufacturers of moving pictures in this country was that they were desperately anxious to have the quality of the film improved.

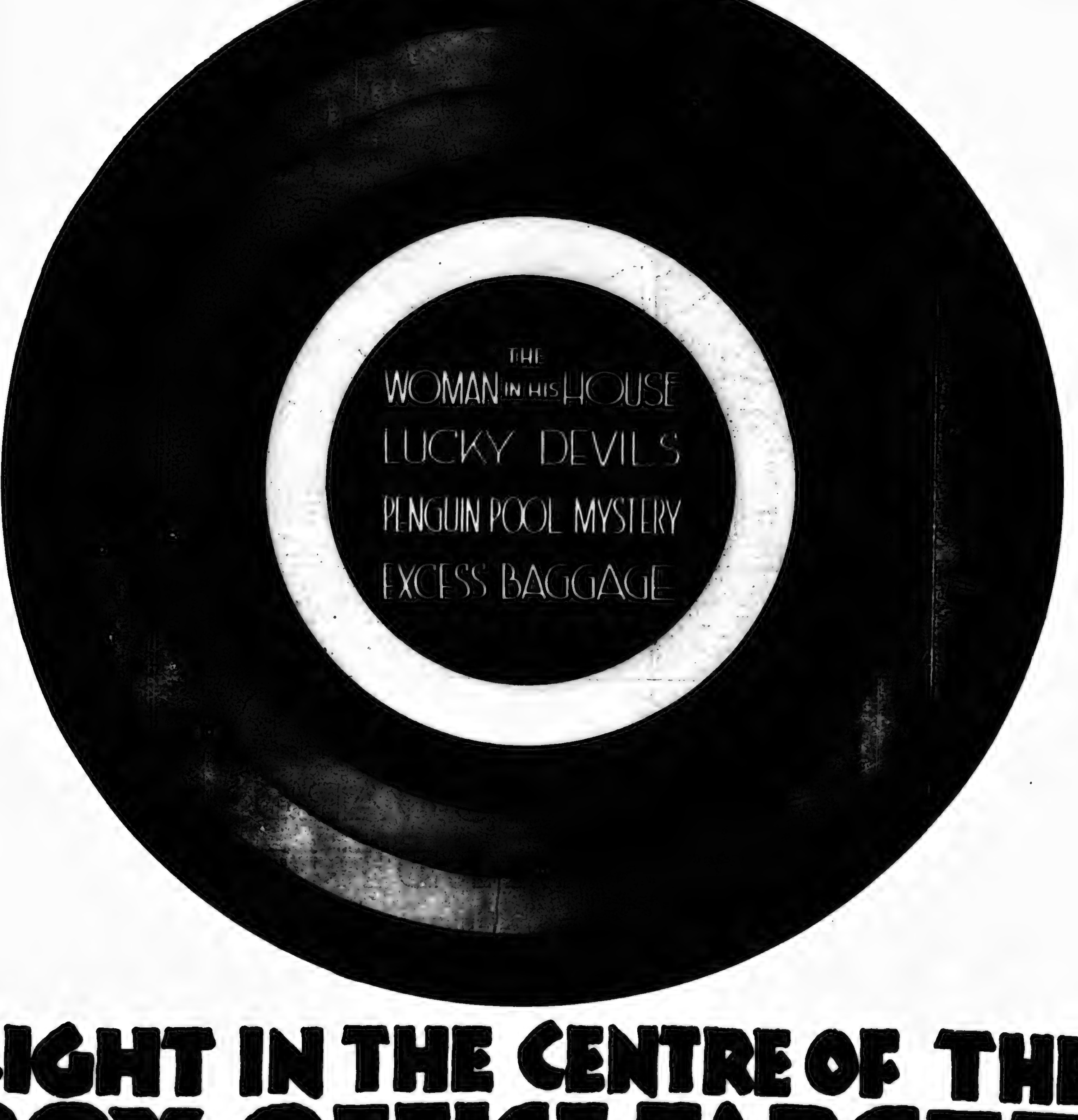
"King of the Ritz"

The latest British Lion-Gainsborough picture, KING OF THE RITZ, has been adapted from the celebrated novel by Henry Kistemaecher. Stanley Lupino and Betty Stockfeld are featured with Hugh Wakefield, Henry Kendall and Gina Malo. It was directed by Carmine Gallone and will be Trade shown by the Gaumont Company at the Prince Edward Theatre, on Thursday, March 23, at 8.45 p.m.

"What! No Beer?"

Scenes from WHAT ! NO BEER? the exceedingly topical M-G-M comedy reviewed in this issue. Buster Keaton and Jimmy Durante have never been more happily suited than in this story which depicts the comedians' efforts to reopen a derelict brewery. Phyllis Barry is responsible for the love interest

LAST BIG SHOWS OF THE 1933 QUOTA YEAR



THE WOMAN IN HIS HOUSE

LUCKY DEVILS

PENGUIN POOL MYSTERY

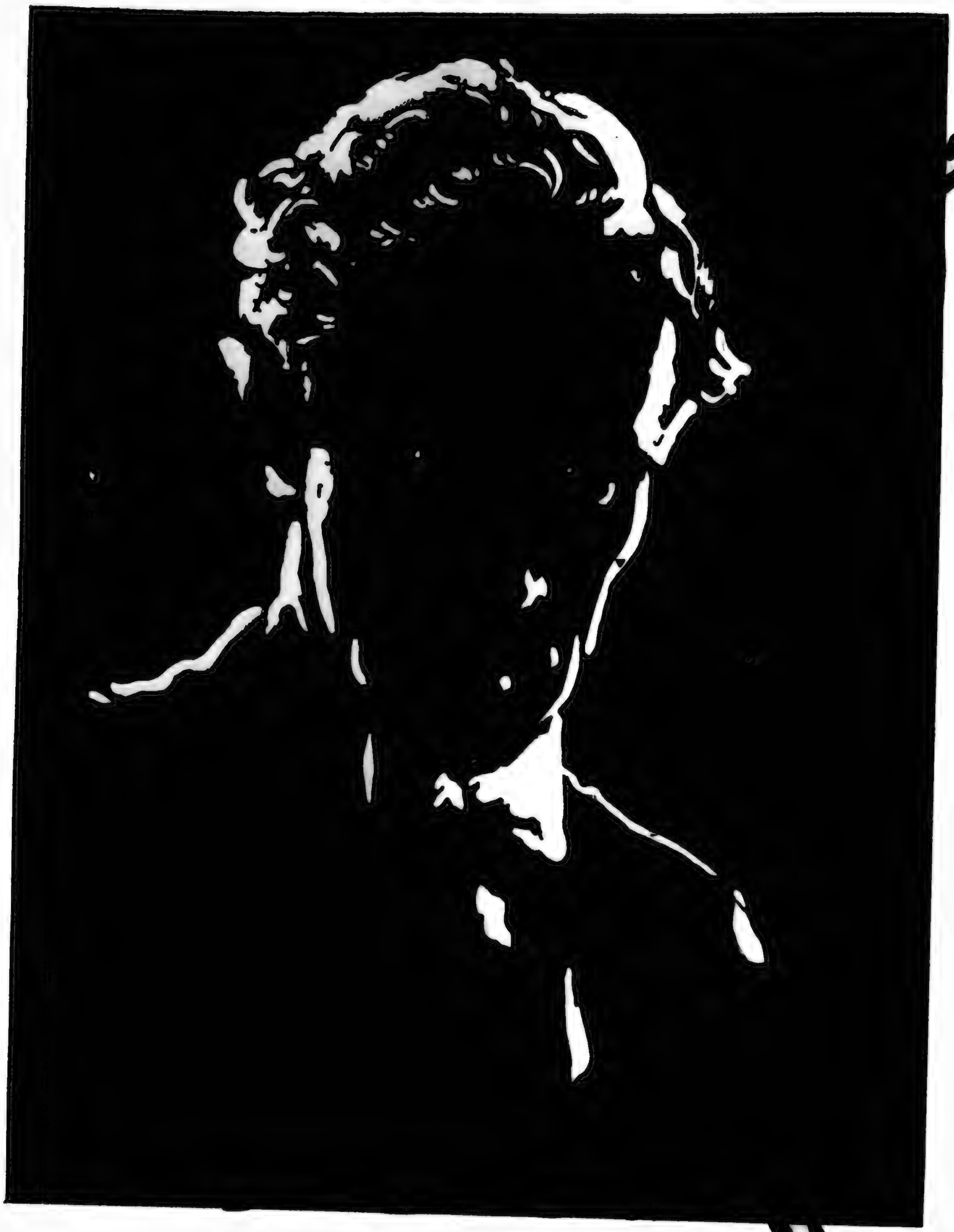
EXCESS BAGGAGE

RIGHT IN THE CENTRE OF THE BOX-OFFICE TARGET

Radio PICTURES

RECORDED BY RCA PHOTOPHONE SYSTEM

H



Radio PICTURES RECORDED BY R.C.A PHOTOPHONE SYSTEM

LESLIE HOWARD

ANN HARDING

MYRNA LOY

TRADE SHOW

PHOENIX THEATRE

TUESDAY MARCH 21 AT 3 P.M.

Broke 12 records in opening week including .... $ 70,500 gross in Radio . . . City . . .

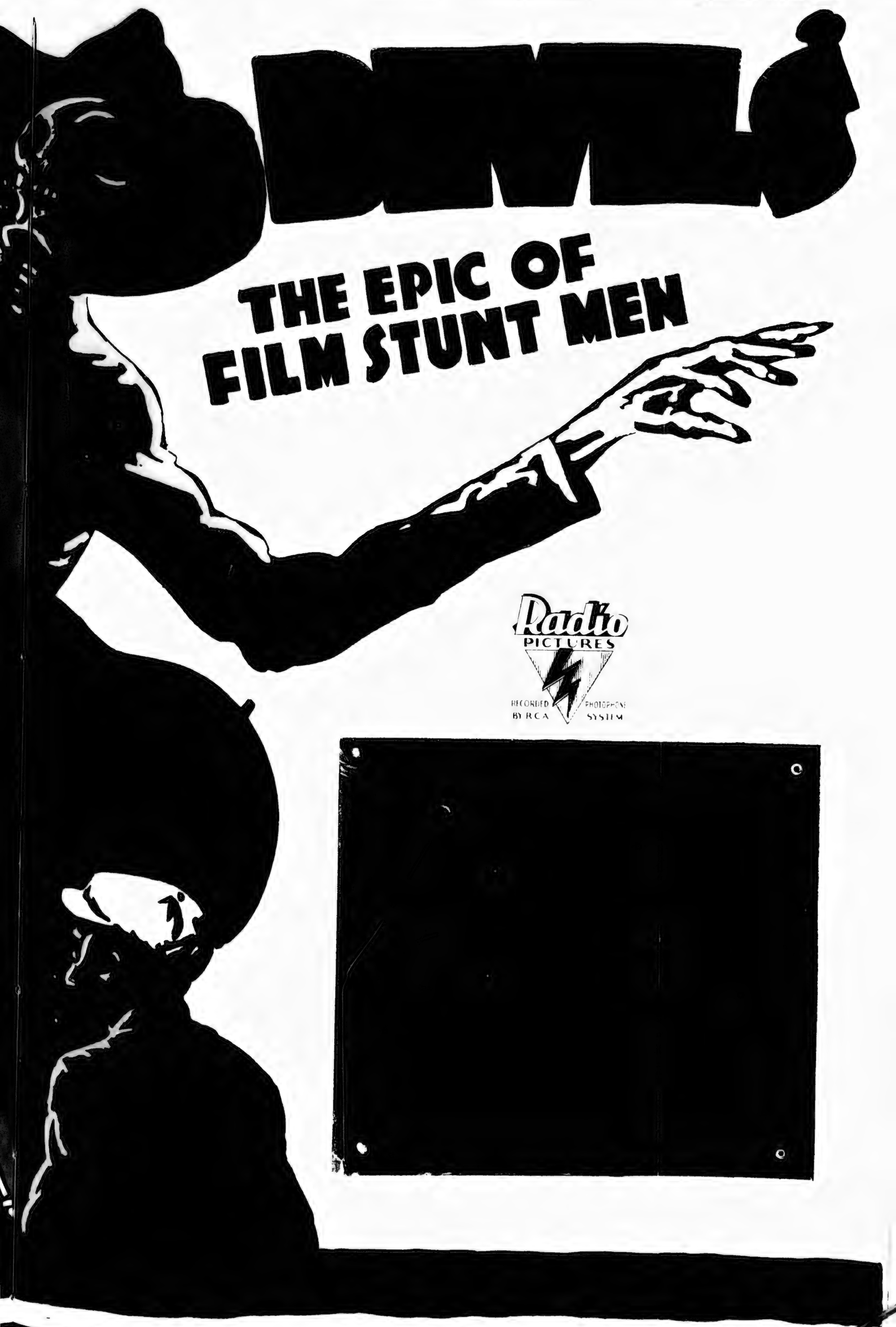
HEROES FOR HIRE

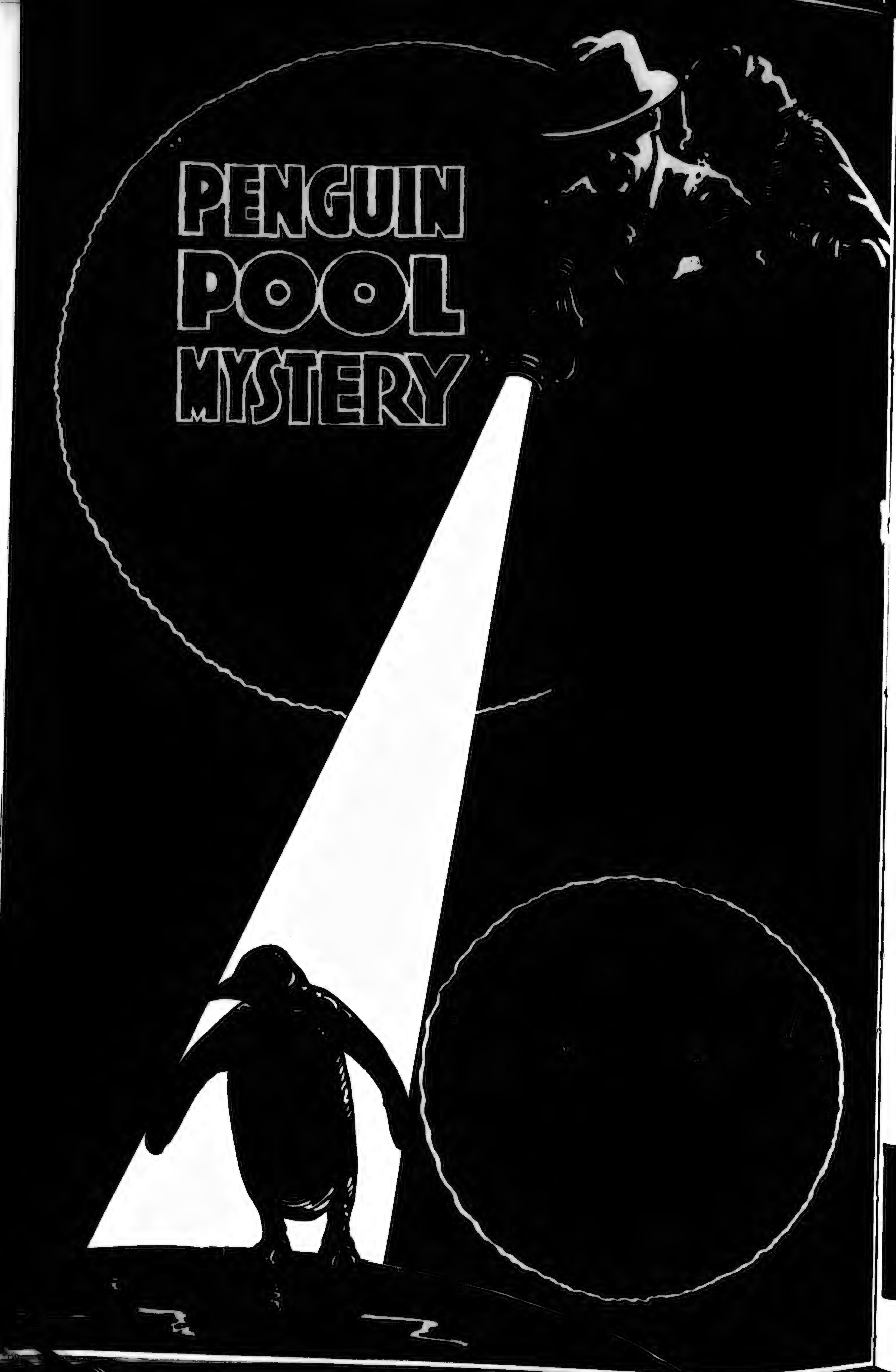
CAST

BILL BOYD
DOROTHY WILSON
WILLIAM GARGAN
CREIGHTON CHANEY

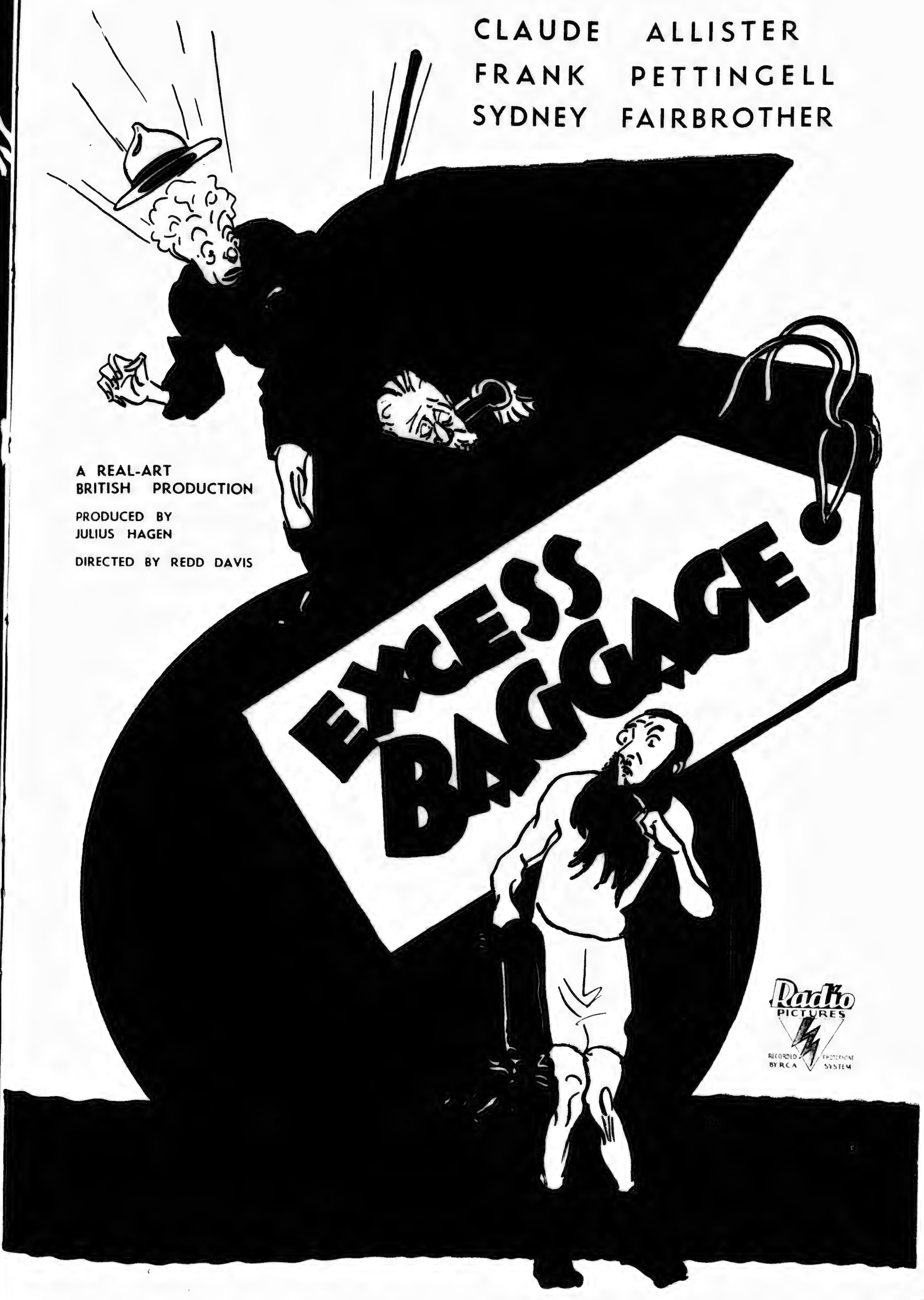
STUNT MEN

ROB ROSE
DUKE GREEN
HARVEY PERRY
BUDDY MASON


DEVIL'S
THE EPIC OF FILM STUNT MEN
Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM


PENGUIN
POOL
MYSTERY

CLAUDE ALLISTER
FRANK PETTINGELL
SYDNEY FAIRBROTHER


EXCESS
BAGGAGE
Radio PICTURES
RECORDED BY R.C.A PHOTOPHONE SYSTEM

A REAL-ART
BRITISH PRODUCTION

PRODUCED BY
JULIUS HAGEN

DIRECTED BY REDD DAVIS

COMING!

THE TWO BIGGEST MONEY-MAKERS
OF THE BUSINESS

GRACIE FIELDS

IN

"THIS WEEK OF GRACE"

RELEASED OCTOBER 16

AND

EDGAR WALLACE'S

"KING KONG"

THE STRANGEST STORY EVER CONCEIVED BY MAN
A COOPER-SCHOEDSACK PRODUCTION

"Lucky Devils"

LUCKY DEVILS, starring Bill Boyd with Dorothy Wilson, which is being shown by Radio at the Prince Edward Theatre, at 3 p.m. on Wednesday, March 22, may be described as a saga of Hollywood stunt men, for it shows the lives, thoughts and hopes of these intrepid heroes as no other film has yet attempted

"NO MAN OF HER OWN"

NO MAN OF HER OWN, which Paramount will Trade show on Tuesday, is a dramatic story of a gambler and his women. Clark Gable takes the part of a card sharper and confidence man and a strong supporting cast is headed by Dorothy Mackaill and Carole Lombard

"SO THIS IS AFRICA"

Scenes from SO THIS IS AFRICA, U.A. Columbia's hilarious comedy which present Wheeler and Woolsey in the guise of big game hunters. It is claimed to be a travesty of the cycle of jungle and animal pictures. Raquel Torres takes the chief feminine role

FROM ALL QUARTERS

SURREY C.C. BANS "LIFE BEGINS"

Good Friday Shows Refused

Surrey C.C., in conjunction with representatives from the London and Middlesex County Councils, has refused to permit the exhibition of the film, "Life Begins."

The L.C.C. Entertainments Committee has appointed Captain Bertram Mills as its chairman, and A. H. M. Wedderburn as vice-chairman.

Electric Palaces, Ltd., have moved from Oxford Street, W.1, to new offices at Hammersmith Palace, 82, King Street, W.6.

The Rivoli, Southend, gave the Mayor's Help the Unemployment Scheme a helping hand by loaning its theatre without fee to the movement on Sunday, March 12.

A Western Electric double portable projector, complete with operating booth and non-sync., was employed at the welcome-home dinner to Sir Malcolm Campbell at the Dorchester. The programme included a wonderful Movietone record of Sir Malcolm's unparalleled achievement.

A cheque for £1,000, won by a Leicester resident in *The People* competition, was presented at the Princes', Leicester, by Alderman W. E. Wilford, J.P. (Deputy Mayor of Leicester).

History of Talkies

A lecture was given at the Vaughan College, Leicester, by Dr. E. Tyler, on the "Historical and Scientific Development of Talking Films."

An application by Miss Madge Carefull for a licence for Good Friday in connection with the Old Wytche Theatre, Nantwich, was refused by the Nantwich Licensing Sessions. The chairman said that there was no demand for Good Friday performances.

An application by the Lido, Gorseinon, for a Good Friday licence was refused by the Llwchwr Council.

Manager Hyams, of the Regal, Morriston, Swansea, has arranged a special performance in aid of a fund to give local children outings throughout the summer.

The Lampeter Town Council, which owns the Public Hall, used as a kinema, has decided to renew the lease to the Lampeter Cinema Co. at £65 per annum rental. The Council has decided also to refurbish the kinema by having new scenes painted and seating and anterooms improvements effected.

Fred Anderson (17), an employee of Cotton Street, Padiham Amusements, Ltd., was bound over for stealing money from a cash-box at the Grand Theatre; a drawer in the theatre was forced, and 7s. 2d. in money was missing.

Kidderminster Ban

The licensing authority of Kidderminster have banned the exhibition of "Scarface," which was provisionally booked at the Futurist.

Cadbury Bros. employees and their friends were entertained to a talking picture show in the Concert Hall of the Bournville Works last week, when the firm's latest film, "The Night Watchman's Story," was shown over the recently installed B.T.-H. and Kalee equipment.

Councillor W. Lewis on Monday presented a cheque at the Newtown Palace, Birmingham, to a winner in a newspaper competition.

Seven kinemas in Waterloo, Seaforth, Crosby, and Litherland have been given permission to open on Good Friday from 2.30 to 5 p.m. and from 6 p.m. to 10.30 p.m.

There was a crowded audience at the Globe, Sheffield, on Sunday evening, when a film programme was screened in aid of the Barnsley Beckett Hospital.

New Sheffield Kinema Café

The amenities of the Electra Palace, one of Sheffield's earliest kinemas, have been extended by the introduction of a well-appointed lounge café.

"Grand Hotel" is being shown at Liverpool for a month, and it is now in its third week. During the first week of the exhibition, 18,000 people visited the Scala, Lime Street.

Mrs. Walker, wife of Hadley Walker, chief projectionist at the Regal Cinema, Lincoln, has won £125 and a free cruise in a national Sunday newspaper picture competition. A few weeks ago she won £525 in a similar competition.

A concert was given at the Albert Hall, Sheffield, last Sunday, in aid of the Sheffield Poor Children's Seaside Outing Fund.

When the licensee of a Nelson kinema submitted the film "A Love Affair" for screening on Good Friday, the Mayor said this was hardly a suitable picture for such a day.

Gateshead licensing magistrates have granted permission to all the kinemas in the borough to open on Good Friday from 2.30 p.m. until 10.30 p.m. In previous years Good Friday licences have been from 6.30 p.m. until 10.30 p.m.

A scene from WAX MUSEUM (Warner)

SUNDAY SHOWS IN FORFAR

Churchmen Give Reasons for Supporting Them

SIX ministers of religion in the town of Forfar have given their support to Sunday kinemas and Sunday concerts, and have announced their views in the public Press.

The Town Council of Forfar, in considering how to help the unemployed, devised several ways of raising money, among them being concerts and kinema shows on Sunday evenings.

At a meeting of all the ministers of Forfar divergent views were expressed regarding Sunday concerts, but eventually it was agreed to ask the Town Council to have programmes of an elevating nature and fix the starting hour at 8 p.m. It was agreed to send intimation that they disapproved of Sunday concerts.

Later the ministers met the Town Council, when matters were explained to them, and they agreed to the Council proceeding with its Sunday concert and kinema shows. When this approval became public knowledge a minister in a rural parish criticised the town ministers for their action. The result was that the six ministers have published in the local Press a detailed statement of their position, in the course of which the following passage occurs:—

"We were further informed that only one or, perhaps, two kinema performances were contemplated, the films being of a sacred or semi-sacred nature, *e.q.*, 'Quo Vadis,' and we were assured that the total proceeds were to be devoted to the unemployment fund.

"Here, also, it was suggested a minister might speak for a few minutes. While we still adhere to the views expressed above as to Sunday kinemas and Sunday concerts, we agreed to concur with the programme as outlined. . . . The ministers are perfectly alive to the moral and spiritual importance of the question raised."

Charity Only

The Rev. McIntosh Mowat has given notice that at the April meeting of the Dundee Presbytery of the Church of Scotland he will move that no Sunday concerts or entertainments should be allowed for private profits, and Sunday entertainments should be of a sacred character suitable for the Sabbath day.

◆

"GRAND HOTEL" PRICES

HOW NEWS SPREADS

Much ink has been spilt in Liverpool newspapers—by way of letters to the editor—on the question of increased prices of admission to the Scala, Lime Street, Liverpool, where "Grand Hotel" is being shown for a month. Owing to the terms on which the film was booked, the prices were put up to circle 3s. 6d. and 2s. 4d., and stalls 1s. 10d.

P. Giles, manager of the Scala, explained fully to the public the reason why. Correspondents replied that when the film was shown for a fortnight in Leicester at the Princess Theatre, the prices were 1s., 1s. 6d. and 2s., and as low as 9d. for a matinee; six weeks ago at Southport Palace and Coliseum prices ranged from 7d. (pit) to 1s. 6d.; at Old Colwyn and Colwyn Bay kinemas the prices were 7d. to 1s. 9d.; at the Leeds Empire Music-hall prices were 9d., 1s., and upwards, the 1s. seats being bookable.

The replies clearly indicated that the reputation of big films and what it coses to see them are not confined to local areas.

◆

TRIBUTE TO LIVERPOOL EXHIBITORS

Commenting on the new Home Office recommendations, Richard Rutherford (chairman of the Liverpool Theatres and Public Entertainments Committee), who is a member of the Film Censorship Consultative Committee, states that in Liverpool it had been left to the exhibitors themselves to see that children were permitted to view only films suitable to them. The exhibitors, he added, had not been unreasonable, and had, in fact, eliminated several films of both classes which they felt were unsuitable for children.

The Empire Cinema, Longton, Stoke-on-Trent, is to become a theatre again. Until the advent of films the Empire was a legitimate theatre, and from Monday next Charles Calvert will take over the premises and produce a play each week.

THE WEEK IN SCOTLAND

NEW OFFICIALS ELECTED AT CINEMA CLUB FOURTEENTH ANNUAL MEETING

Opening of the New County, Haddington

By Our Own Correspondents

THE fourteenth annual general meeting of the Cinema Club (Glasgow) attracted an enthusiastic and representative attendance of over 40 members. President W. Shaw presided.

The Secretary's report and the financial statement having been adopted,

J. A. Houston reported there would be approximately £50 or £60 profit from the last fancy dress ball. It was agreed to transfer the sum of £12 to club funds.

Prior to the election of office bearers, Mr. Shaw, in vacating the chair, expressed his appreciation of the support accorded him by the Executive, and nominated as his successor W. Bendon.

This was seconded by T. Robinson, and unanimously approved, and, on assuming the chair, Mr. Bendon said he would do everything in his power to bring back the former glory of the club.

On the proposition of W. Carruthers, Mrs. A. Robertson was elected vice-president. S. Bendon succeeded John Chalmers as treasurer, and Wm. Kempsell was re-elected secretary. The following were elected to the Executive: W. Carruthers, H. S. Coxall, J. J. Thompson, T. M. Battison, and J. B. Reed. Auditor, J. A. Houston.

It was agreed that the fancy dress ball be held again next year, as usual, in St. Andrew's Halls.

Church Veto on S.O.

At the next meeting of the Glasgow Presbytery, a motion that steps should be taken to prohibit Kinema Sundays in Glasgow will be considered.

The Church for years past has used every endeavour to have Kinema Sundays abolished without in any way putting up any reasonable suggestion by which money could otherwise be raised for Glasgow hospitals and charitable institutions.

Dundee Sunday Concert

The first Sunday charity concert to be held at the Plaza Theatre, Dundee, this winter took place on Sunday night, when the funds of the Royal Scots Fusiliers' Association benefited.

Last winter the Plaza was open practically every Sunday evening, but following the decision of the Dundee C.E.A. against Sunday opening, Mr. D. A. Stewart, Scottish manager of A.B.C., undertook to prohibit opening this winter provided all halls did likewise. As the P.C.T. did not agree to absolute prohibition of Sunday concerts, the Plaza has reopened on Sunday evenings.

The Plaza Theatre, Dundee, has introduced a continuous programme on Saturdays in place of the matinee and two evening shows. The change has proved a great success.

New Haddington Kinema

On Wednesday evening, March 8, Provost Davidson opened Haddington's second kinema, the New County.

The architect, W. Reid, of Haddington, presented a complete set of the works of Thomas Hardy to Provost Davidson, and the proprietors of the kinema presented Mr. Reid with a watch.

The New County has a seating capacity of about 700, and the proprietors are Scott and Paulo.

Plans for Girvan House

Plans have been passed by the Girvan Dean of Guild Court for a new picture house to be erected in Dalrymple Street, Girvan. The Regal, as the new kinema is to be named, will occupy a site right in the middle of the main street, and will have accommodation for 1,100—780 in the stalls and over 300 in the balcony. The new house will be built on modern lines, with a lounge, tea-room and ample waiting room, and will cost approximately £6,000.

New Muirend Kinema

Work will start in the near future on the Toledo, a new house in the Muirend district of Glasgow.

The Toledo, which has a seating capacity of about 1,600, will be another example of the atmospheric design of kinema, and will be carried out in the Spanish style.

The architect is W. Inglis, of Glasgow.

Glasgow Safe Breakers Charged

Following the recent attempts to break into the Cambridge, Glasgow, two young men were remanded at the Northern Police Court last Wednesday (8th) for a further charge to be preferred against them of safe-blowing at the Astoria on three different occasions.

"Madchen" in Glasgow

H. F. Kessler Howes, publicity chief of National Film Distributors, is in Glasgow making arrangements for the Glasgow premiere of "Madchen in Uniform" at the Regent Picture House on March 27. An extensive publicity campaign is being put over, and Mr. Howes is sanguine that this picture will repeat its great London success.

Fighting "Deadheads"

Following the lead given by Fox in Glasgow, all other Scottish renters have issued instructions to recipients of Trade show tickets asking for their co-operation in eliminating deadheads. They are requested to sign Trade show cards if unable to attend personally, and it is further pointed out that no one will be admitted unless the card is used personally or signed by the person to whom it is issued.

Manager McPhie, of Wardours, announces the Trade show of "Their Night Out," with Rene Houston, of the Houston Sisters, who is a Glasgow girl, in the Regal tomorrow (Thursday) at 11 o'clock.

Paramount will Trade show "The Crime at Blossoms" and "Water Jambouree" at Green's on Wednesday, March 22, at 11 a.m.

"Grand Hotel" in Dundee

Good business is expected to be done in Dundee next week, when "Grand Hotel" will open, on March 20, at the Kinnaird and La Scala. This is the first occasion on which these halls, which are under different ownerships, have run a picture concurrently, and the experiment is being watched with interest by members of the Trade.

Help for Unemployed

In order to assist local unemployed, Manager Morrison, of the New Star, Maryhill, Glasgow, is running free variety entertainments, and has organised an orchestra which he is personally rehearsing.

Zest Film Company

G. French and G. Thompson, of the Zest Film Company, have returned from the Hebrides with many of the scenes of their film shot.

The King's Theatre (P.C.T.), Dundee have this week introduced Ardente earphones for the benefit of deaf patrons.

◆

WELSH CENSORSHIP

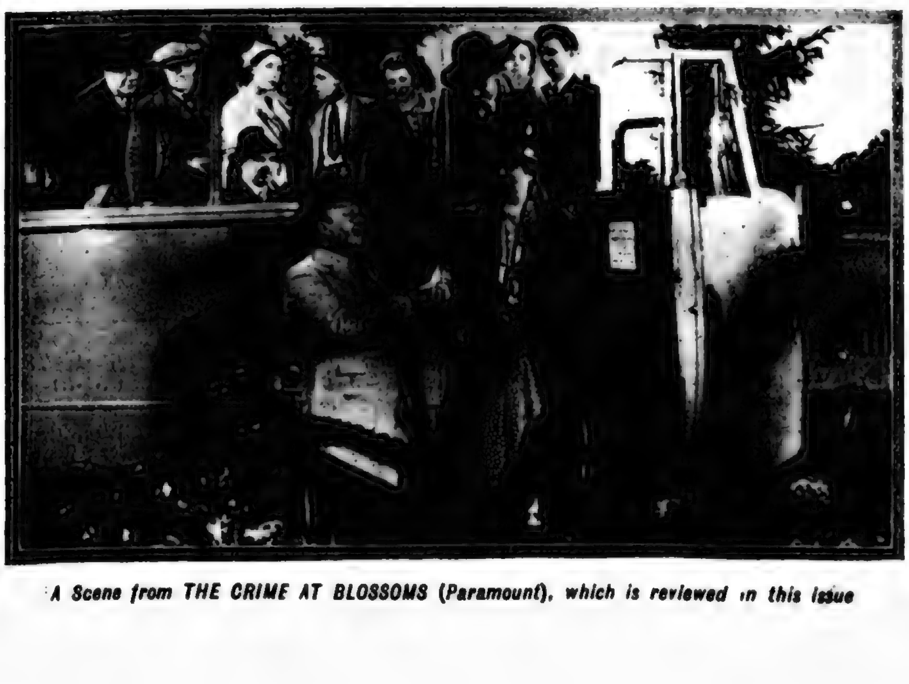
TOWN COMMITTEE TO BE FORMED

The Radnorshire County Council has appointed a film censorship committee for the Llandrindod Wells area. The Council also proposes to establish similar committees to act in the Presteign, Rhayader and Knighton districts, but these proposals have been subject to representations by the kinema Trade as to hampering restrictions and delays making formalities. The Council, therefore, has agreed to receive at its next meeting a deputation from the kinema interests, who will state the Trade's views on these proposed censorship committees.

NEW ROTHERHAM REGULATION?

The Rotherham Watch Committee are considering the advisability of making a regulation compelling exhibitors to state clearly on all their posters and advertising matter the category of the films advertised. This is another step in the lightening of restrictions at Rotherham, which has been going forward for some months.

Exhibitors consider it should be sufficient to state whether films are "A" or "U" on the category boards at the entrance to their halls, but do not seriously object to the new suggestion, so long as a fairly wide view is taken with regard to "A" films.



A Scene from THE CRIME AT BLOSSOMS (Paramount), which is reviewed in this issue

Mae West in SHE DONE HIM WRONG (Paramount)

ANOTHER NINE PARAMOUNT FILMS

Production Starts

ANOTHER nine motion pictures, in the filming of which hundreds of workers will be employed, have entered production at the Paramount Hollywood studios.

They are "Dead Reckoning," "The Song of Songs," "A Legal Crime," "International House," "Cracked Ice," "The Trumpet Blows," "Bedfellows," "Supernatural," and "Dead on Arrival," formerly entitled "Police Surgeon."

"Dead Reckoning," a drama of multiple murders at sea, is being directed by Paul Sloane. The featured cast includes Shirley Grey, Neil Hamilton and Charlie Ruggles.

Dietrich's New Film

"The Song of Songs" is the screen adaptation of Hermann Sudermann's famous novel and is being directed by Rouben Mamoulian. Marlene Dietrich is starred and the supporting cast includes Brian Aherne, Alison Skipworth, Richard Bennett, Hardie Albright and Helen Freeman.

"A Legal Crime," the prohibition story by Gene Towne and Graham Baker, that Charles R. Rogers is producing, is under the direction of Harry Joe Brown. The cast includes Richard Arlen, Jean Hersholt, Charles Bickford, Louise Dresser, Andy Devine, and Allen Jenkins.

Edward Sutherland is directing "International House," the cast of which includes Peggy Hopkins Joyce, Sari Maritza, W. C. Fields, Burns and Allen, Bela Lugosi, Edmund Breese, Franklyn Pangborn, Harrison Green, Rudy Vallee, Col. Stoopnagle and Budd. The music for this picture has been written by Ralph Rainger.

Six Authors for the Marx Bros.

"Cracked Ice," which stars the Four Marx Brothers, is under the direction of Norman McLeod. The story has been prepared by Henry Myers, Harry Ruby, Bert Kalmar, Richy Craig, jun., Keene Thompson, and Lou Breslow.

George Raft and Miriam Hopkins are co-starred in "The Trumpet Blows."

"Bedfellows" is another Charles R. Rogers production, which is under the direction of Elliott Nugent. Ricardo Cortez and Nancy Carroll have stellar rôles.

"Supernatural," which is under the direction of Victor Halperin, is a sympathetic treatment of spiritualism. Harvey Thew and Garnett Weston have written the screen adaptation from Weston's original story. The cast includes H. B. Warner, Randolph Scott, Kent Taylor, Carole Lombard, Allan Dinehart, and Beryl Mercer.

"Dead on Arrival," a B. P. Schulberg production, tells the romance of a city doctor. Ricardo Cortez, Frances Dee, Jack La Rue, Vincent Barnett, and William Harrigan are in the cast under the direction of George Somnes and Alexander Hall.

LORD MAYOR OF SHEFFIELD

Visits Pathetone

Freddie Watts has effected yet another coup for Pathétone in "Cities of Britain" series, which he has arranged to appear weekly.

Last week the Lord Mayor of Sheffield visited the Pathétone studio in Wardour Street to record an interesting commentary describing his famous city; its industrial activities, pleasure pursuits and surrounding resorts.

The long list of notabilities who have been persuaded to record for Pathétone is in itself a fine tribute to this most popular screen magazine.

The Smiling Voice

All broadcast "fans" and gramophone enthusiasts are familiar with the songs of Leslie Holmes, popularly known as the man with the smiling voice, and in a forthcoming Pathétone Weekly, subscribers will be able to see, as well as hear the way in which this clever artiste sings into the microphone.

FOX POLICY CHANGED

Lessons of "Cavalcade" and "State Fair"

INTENSIVE STAR BUILDING

THE tremendous success of such films as "Cavalcade" and "State Fair"—both combinations of sweeping backgrounds and intimate romance—is responsible for a marked change in the policy of the vast studio organisation responsible for their making.

Not only have these films inspired the Fox company to lay definite production plans for the whole of the 1933-34 period, but the magnificent acting in "Cavalcade"—in some cases contributed by practically unknown players—has led to the immediate adoption of an intensive star-building policy.

During the next few months, while many Hollywood companies are revising their plans in the light of box-office reactions achieved by "Cavalcade" and "State Fair," and while British producers are still talking about making new stars, Fox will be going ahead with the most ambitious list of new films it has ever attempted, and will introduce in these a large number of screen personalities new to Hollywood films.

An Animal Cavalcade

The first of three Jesse L. Lasky productions, made for Fox and titled "Zoo In Budapest," is something of a cavalcade of animals with an intimate and novel story in the foreground. It is just completed, with Gene Raymond giving an outstanding performance.

Henry Garat, the Frenchman hero of "Congress Dances," is starting on "Adorable," with Janet Gaynor. Lilian Harvey and Heather Angel, both captures from this side of the Atlantic, have been given parts in new films. Lilian Harvey will star in a new kind of musical romance, titled "My Lips Betray," and Heather Angel plays her first Hollywood rôle in "Pilgrimage," a moving drama of a mother who hated. Afterwards she will take the feminine lead in "My Dears."

The "Cavalcade" British crew has been remobilised to produce "Berkeley Square," John Balderston's remarkable play of London. Reginald Berkeley is preparing the screen play and Frank Lloyd, now the acknowledged king-pin in film production, will direct, with Leslie Howard in his original stage rôle.

New Gaynor Subject

Janet Gaynor's next film after "Adorable" will be "Paddy, the Next Best Thing," and Una O'Connor, seen to such good effect in "Cavalcade," will play the part of Miss O'Hara, which she made so human in the London stage presentation.

"Pleasure Cruise," nearing completion, gives Herbert Mundin his next big part; Genevieve Tobin is the star and Roland Young plays opposite.

"Warrior's Husband," with Elissa Landi and Ernest Truex, is almost completed. Monta Bell, successful newspaper critic and film director, has been signed to film his own original story, "The Worst Woman in Paris."

James Dunn and Sally Eilers will be together again in "Husbands Cost Money," and Vina Delmar's "Bad Boy."

Spencer Tracy will top an all-star cast in "The Power and the Glory"; Ricardo Cortez will have an entirely different rôle in "The Giant Swing," a dramatic romance in special musical effects; and Buddy Rogers in "Five Cents A Glass," which Winfield Sheehan will supervise personally, will make his return to the screen after touring America for a year with his own giant jazz orchestra.

Will Rogers and Janet Gaynor in STATE FAIR

The Fox bid for Hollywood leadership, signalised by the Sidney R. Kent presidential policy, has been achieved through the cavalcade of unprecedented film successes heralded by the Noel Coward sensation. "State Fair" and "Zoo in Budapest" will be the next "wide canvas" films to be seen in England.

M-G-M PRODUCTION HUMMING

Laurel and Hardy in Novel Role

THE VERSATILE JOHN GILBERT

JOHN GILBERT is now rounding out his eighth year as a Metro-Goldwyn-Mayer star. He is at present starring in a new film, temporarily titled "Rivets," which Tod Browning is directing, with a supporting cast that includes Mae Clarke, Robert Armstrong, Muriel Kirkland, Vince Barnett, Warner Richmond, Robert Burns and Sterling Holloway.

Gilbert has had an unusual career in that, during the early stages, there was more reason to believe that either directing or writing would be his forte, rather than acting.

He directed four pictures for Associated Producers, once a formidable organisation since it included such producers and directors as the late Thomas H. Ince, George Loane Tucker, Allan Dwan, Mack Sennett, Marshall Neilan, and Maurice Tourneur.

Joan Crawford and Gary Cooper, during the filming of TO-DAY WE LIVE (M-G-M)

Leni Stengel with M-G-M

Leni Stengel, the German actress, who made her American film début two years ago, has just been signed by Director Sam Wood to play one of Ramon Novarro's several sweethearts in "The Man On the Nile," in which Myrna Loy plays the feminine lead. Other players include C. Aubrey Smith, Reginald Denny, Louise Closser Hale, Edward Arnold, Alan Edwards and William Stack.

"Made On Broadway," an original story, will go into production shortly under the direction of Harry Beaumont. Robert Montgomery and Mae Clarke have been assigned the leading rôles, but no announcements have been made as to the supporting cast.

Laurel and Hardy in Comic Opera

Thelma Todd, the blonde Hal Roach comedienne, has recovered sufficiently from a car accident to report to the Hal Roach studios to portray the rôle of Lady Pamela in the comic opera, "Fra Diavolo," which is being filmed under the direction of Mr. Roach. This is the feature starring Laurel and Hardy with Dennis King in an important rôle.

"Peg o' My Heart" has gone into production with Marion Davies in starring rôle. Robert Z. Leonard, whose last picture was "Strange Interval," is directing the film. Onslow Stevens, Juliette Compton, J. Farrell Macdonald and Alan Mowbray are in support.

Joan Crawford's next will be "The Dancing Lady," which Clarence Brown will direct, and Jean Harlow will be seen in "Bombshell."

"Service" Starting

Lionel Barrymore is at work on "Service," film adaptation of the London stage hit. The supporting cast includes Lewis Stone, Benita Hume, now happily recovered from an operation for appendicitis, and Elizabeth Allan.

Gregory La Cava will direct "Gabriel Over the White House," the anonymous novel of Washington, with Walter Huston, Karen Morley, Otto Kruger, and Franchot Tone in the leading rôles.

Films in various stages of production are "Clear All Wires," film version of the stage play, by Bella and Samuel Spewack, directed by George Hill, with Lee Tracy, Benita Hume, and James Gleason in leading rôles; "To-day We Live," co-starring Joan Crawford and Gary Cooper, and directed by Howard Hawks; "The White Sister," co-starring Helen Hayes and Clark Gable under Victor Fleming's direction; "Hell Below," directed by Jack Conway, with Robert Montgomery, Walter Huston, Jimmy Durante and Madge Evans; and "Eskimo," being filmed in the Arctic by W. S. Van Dyke, with a native cast.

Doug. Fairbanks, Jnr., in THE KID'S LAST FIGHT (Warner)

WARNER WELL AHEAD OF SCHEDULE

Burbank Activity

THE consistent production activity of the Warner Studios has enabled Max Milder to set his release schedule seven months forward with pictures which have been actually presented to the Trade. Four new pictures are on the way to this country.

"The Kid's Last Fight," with Douglas Fairbanks, Junr., Loretta Young, Fifi Dorsay, Aline MacMahon, Guy Kibbee and Lyle Talbot is another action-packed yarn which gives Douglas Fairbanks, Junr., his best rôle to date, that of a hard-boiled pugilist, whose only creed is to help himself, first, last, and always. During a drunken brawl he kills a reporter who had threatened to expose his unsavoury past, and becomes a friendless fugitive, using an assumed name. His complete regeneration makes for a sensationally dramatic show that will send the fans out singing the praise of the star, declares Mr. Milder.

Bette Davis Given Lead

In "Ex-Lady," Bette Davis has been given a featured rôle, with Gene Raymond, Claire Dodd and Frank McHugh. It is an ultra modern story, loaded with box-office appeal, and advance reports class it as entertainment for any type of audience.

In pursuance of Warners' policy of creating not only new names but also of creating new stellar teams, Kay Francis will be seen with George Brent in "The Keyhole," which deals with the adventures of a beautiful woman who becomes involved in the snares of the private detective racket.

James Cagney Again

James Cagney, one of the screen's most dynamic personalities, will be seen in "Picture Snatcher," a story of a news cameraman. The exceptionally strong cast includes Ralph Bellamy, Patricia Ellis and Alice White, who has one of the most important rôles in the film.

"Picture Snatcher" is said to be even more riotously funny than "Hard to Handle," and even more breath-taking in its pace, piling laugh upon thrill and suspense until it reaches its devastating climax.

Pictures in Production

Prominent among the list of pictures now in production or in preparation for shooting are "The Mayor of Hell," starring James Cagney, supported by Madge Evans, George Pat. Collins, Arthur Mohl and Sidney Miller. "Private Detective," starring William Powell, supported by Ruth Donnelly, Margaret Lindsay (from "Cavalcade"), Gordon Westcott, James Bell and H. B. Warner.

George Arliss is now making "The Adopted Father," supported by Bette Davis. "The Silk Express" will feature Neil Hamilton, with Sheila Terry. Douglas Fairbanks, Junr., will be seen next in "The Narrow Corner," supported by Patricia Ellis.

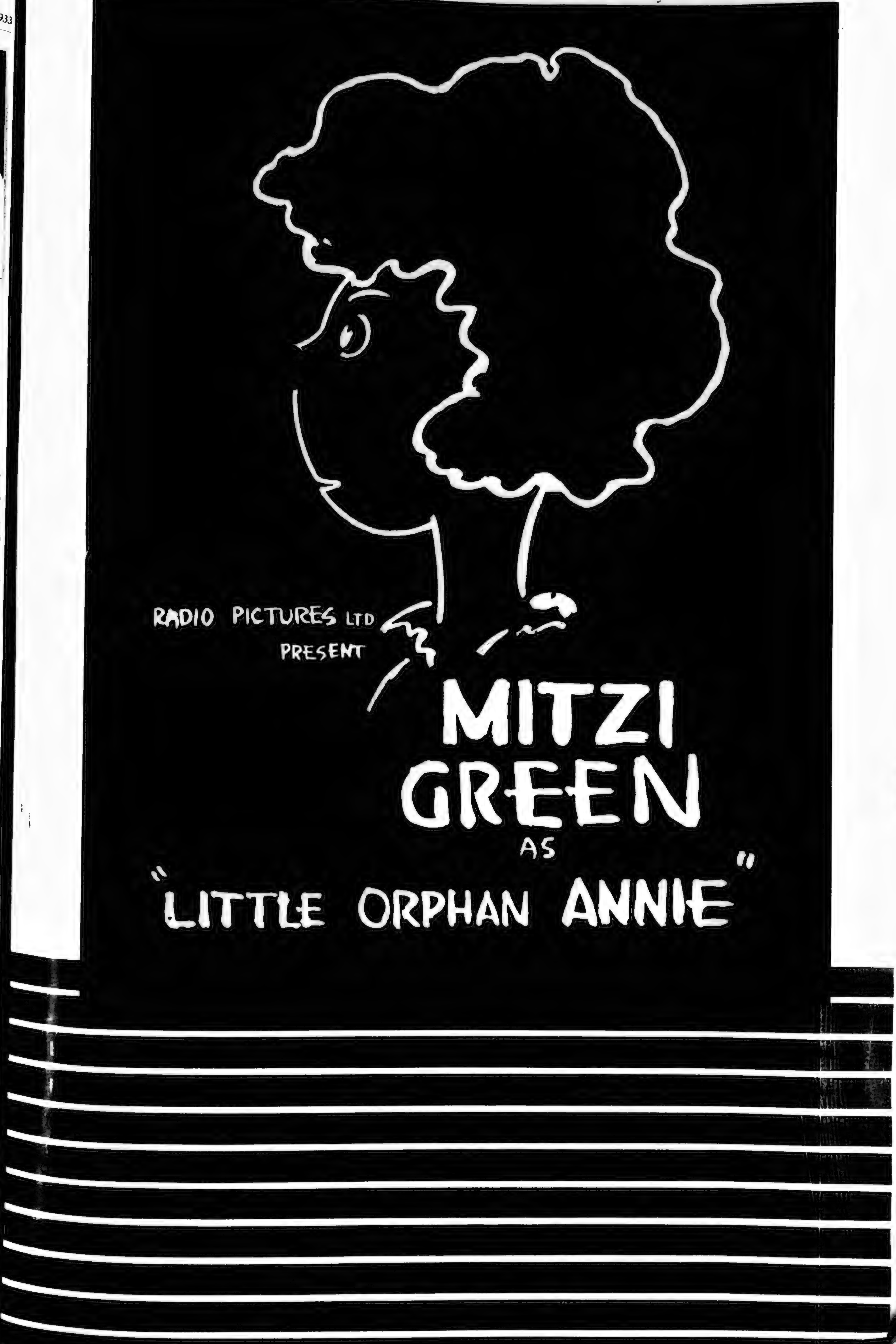
Dick Powell, not only the greatest singing personality ever to hit the screen, but also a young actor of outstanding ability, will appear in "High Life."

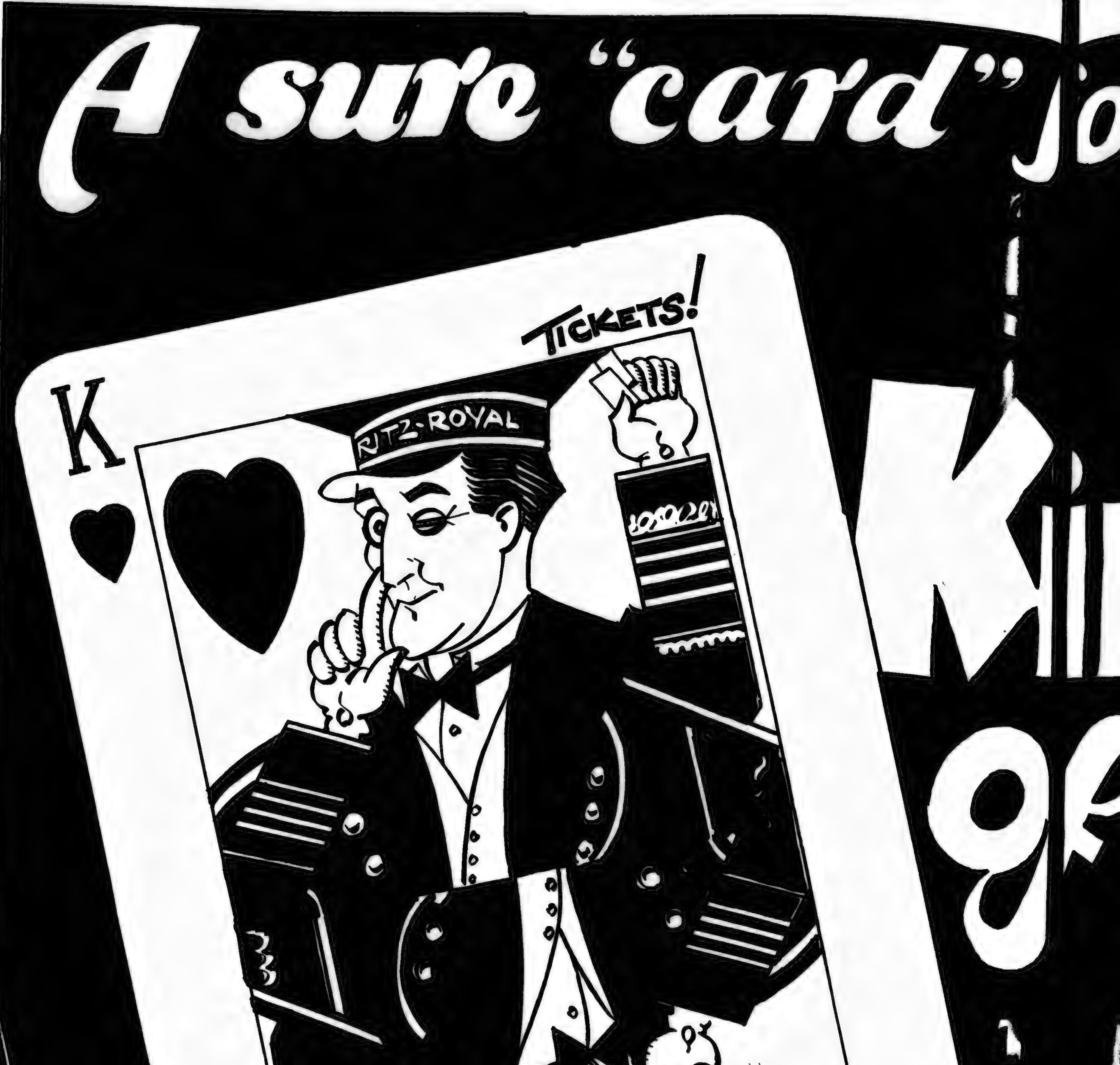
Arliss as Voltaire

Immediately George Arliss has completed "The Adopted Father," production will commence on the picture which looks like being the crowning achievement of this great star, namely, "Voltaire," which will bring to the screen a dramatisation of the life of the historical French philosopher as a panoramic representation of France during the days preceding the French Revolution.

"Baby Face," the next starring vehicle for Barbara Stanwyck, is a powerful drama of a siren's career, starting amid the grime and filth of a steel mill town, and culminating in the high places of New York and Paris.

The closing down after 18 months' experimental programmes of the American television station of the Columbia Broadcasting Company is regarded by the American film Trade as an indication that commercial television is still far off.


RADIO PICTURES LTD
PRESENT
MITZI
GREEN
AS
"LITTLE ORPHAN ANNIE"

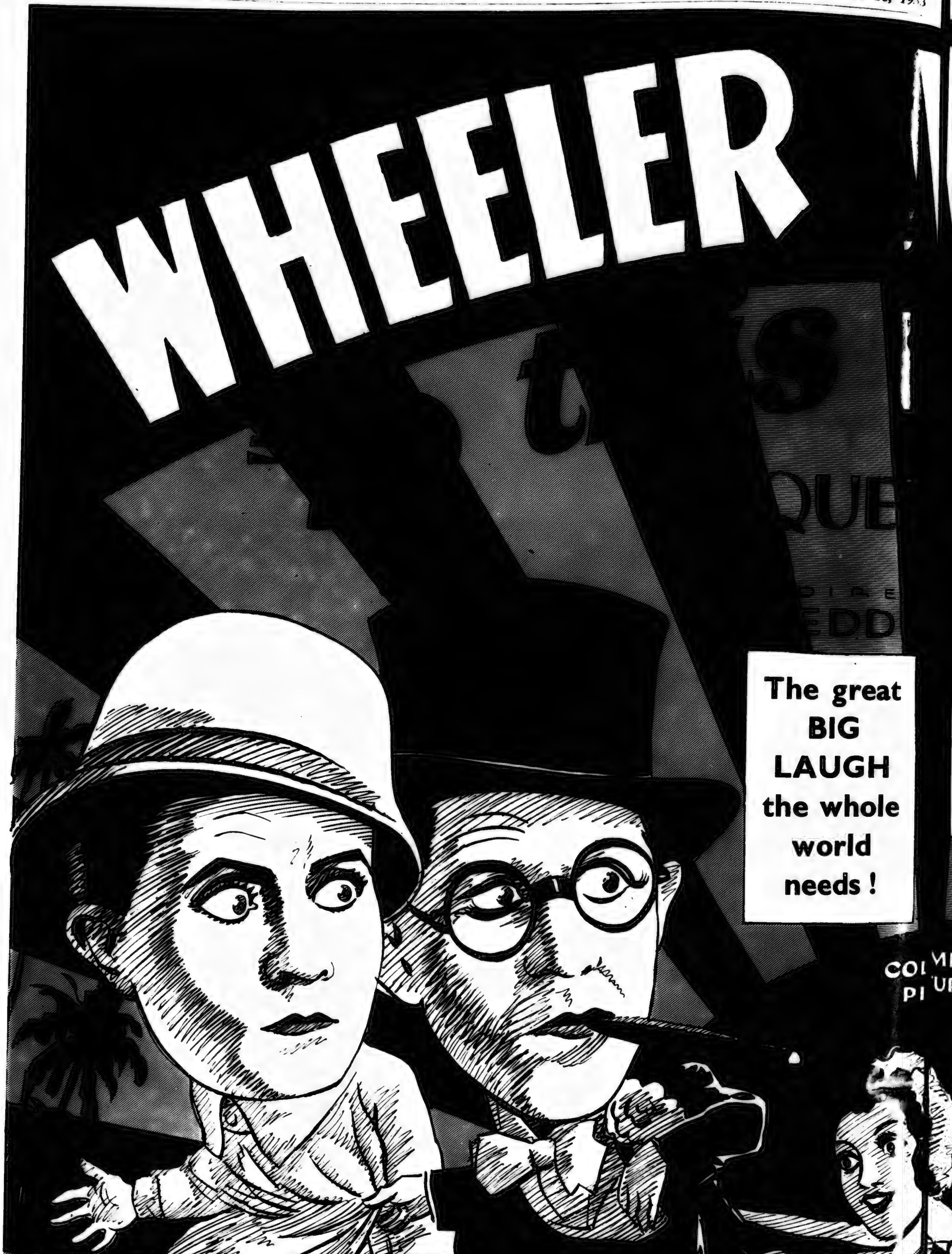

A sure "card" fo
K
TICKETS!
RITZ-ROYAL
K
RITZ-ROYAL
K
TAXI!
K
ga
Sparkling humour – Lilting Music – Pre

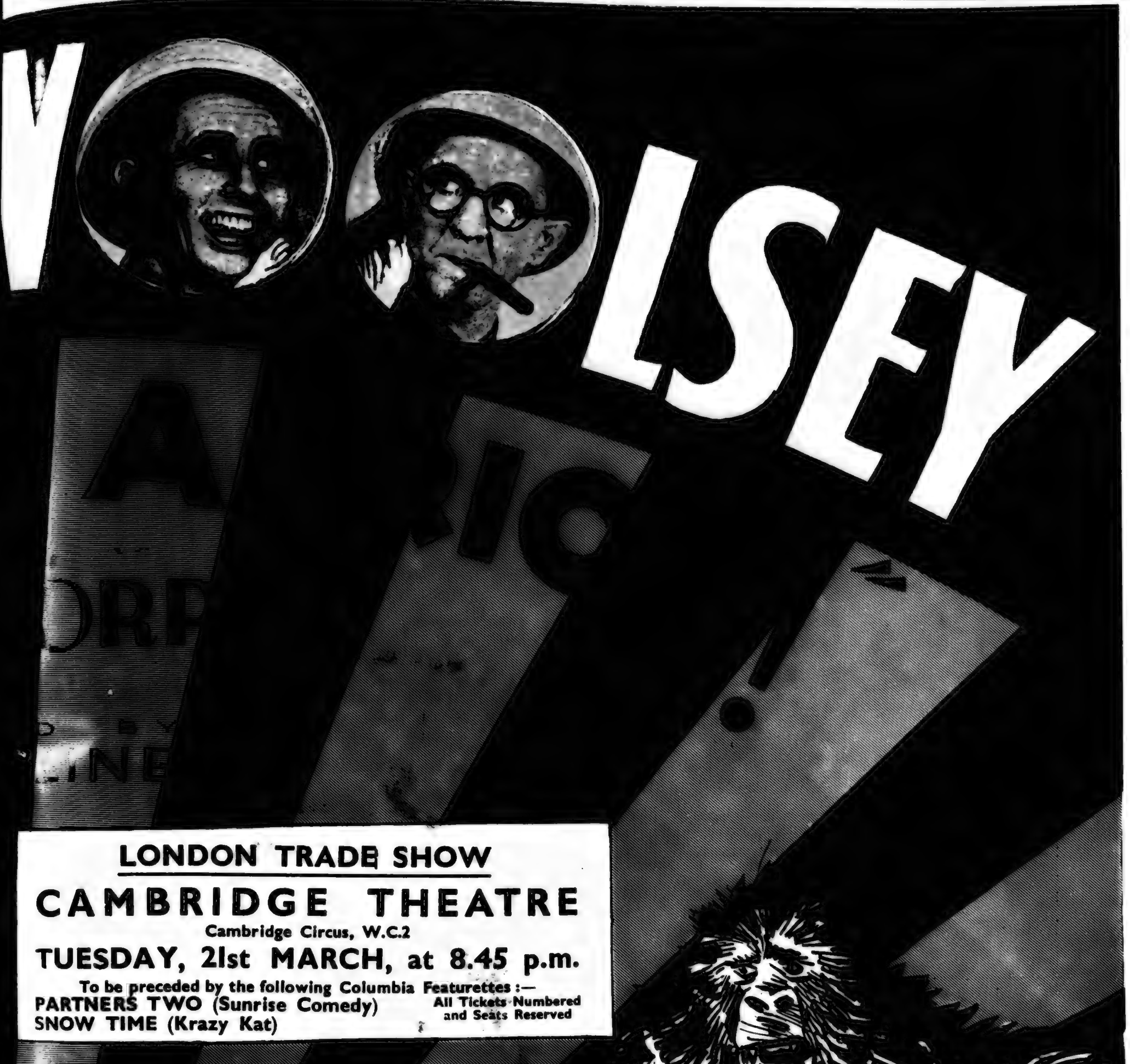
or exhibitors!

ing

the Ritz

retty Girls – Spectacular Settings


WHEELER
QUE
DIRE
EDD
The great BIG LAUGH the whole world needs !
COLUMBIA PICTURES


W
LSEY
A
RIO
ORP
D BY
LINE
!
COL MBIA
PI URE
DISTRIBUTED BY
UNITED ARTISTS

LONDON TRADE SHOW

CAMBRIDGE THEATRE

Cambridge Circus, W.C.2

TUESDAY, 21st MARCH, at 8.45 p.m.

To be preceded by the following Columbia Featurettes :—

PARTNERS TWO (Sunrise Comedy)

SNOW TIME (Krazy Kat)

All Tickets Numbered and Seats Reserved

K

The DEATH KISS

FEATURING

ADRIENNE AMES
DAVID MANNERS
AND
BELA LUGOSI

A
WORLD-WIDE
PICTURE

DIRECTED BY
EDWIN L. MARIN

An Embrace
—and then a
mystery bullet!

TRADE PRESENTATION

PRINCE EDWARD THEATRE

TUESDAY
MARCH 21st
at 3 p.m.

Distributed by
IDEAL FILMS LTD

INTERNATIONAL PRODUCTIONS LTD.

PRESENT

HIKING WITH MADEMOISELLE

A BRITISH PICTURE WITH A SEASONABLE APPEAL.

London's Prominent Landmarks and the Glorious Countryside ::

AN EXHIBITOR PRESENT SAID:

"... A good story with attractive personalities. Some absolutely unique shots."

"A refreshing production, weaving glimpses of the metropolis and the countryside with a light romantic story. Light humour and exciting incident in picturesque settings, a minimum of dialogue, and a bright musical opening, make this an excellent supporting offering for most halls."

Kinematograph Weekly.

TIE UP WITH YOUR LOCAL HIKING CLUBS.

101, WARDOUR ST., W.1. **Tel. Gerrard 3131.**

AND AGENTS.

IMPORTANT ANNOUNCEMENT

REEVES, LAMPORT & SHEREK

LIMITED

THE WORLD'S FOREMOST THEATRICAL AGENTS

BEG TO ANNOUNCE

that owing to the increase in their Film and Studio activities they have decided to extend and open a special

FILM DEPARTMENT

Direction - - - ERIC P. STRELITZ

DEALING EXCLUSIVELY WITH

ARTISTES, DIRECTORS, ART DIRECTORS, CAMERAMEN, FILM EDITORS, TECHNICIANS, AUTHORS, AND SCENARIOS

WITH REPRESENTATION IN

LONDON HOLLYWOOD BERLIN
PARIS NEW YORK AUSTRALASIA

DORLAND HOUSE, 14-16, REGENT STREET, LONDON, S.W.1.

Telephones (four lines):
WHITEHALL 8926, 8927, 8928, 8929.

Telegrams and Cables:
"FOMERLY, PICCY, LONDON."
"SHEREKIUM, LONDON."

The Kine Year Book costs you 10/-

It may save you as many pounds

Exhibitors and Manufacturers are unanimous in praise of its value.

From one of London's Supers—

22nd February, 1933

Dear Sir,

I would like to congratulate you on the 1933 issue of the "Kinematograph Year Book." Although it has only been in my possession a few days, I have already found it useful in a score of ways. The more one studies its pages the more one marvels at the wealth of information it contains. It is a veritable encyclopædia of the film industry, abounding in data and invaluable to everyone connected with the trade Without hesitation, I would say it is a work of reference which, in particular, no cinema manager can afford to be without.

Wishing you every success for the future,

Yours faithfully,

(Signed) R. S. SOWDEN,
General Manager.

And the provinces find it just as useful.

25/2/33.

"If the 'Kinematograph Year Book' for 1933 is ready, please forward me one, as I am lost without it."

E. TAYLOR,
Star Cinema, Blackburn.

From a Manufacturer—

Dear Mr. Rayment,

May I presume to congratulate you, Mr. Carter, and colleagues, on the 1933 Year Book, a copy of which has just reached me.

The first thing that strikes one on opening is the amazing amount of information which it contains, and the second is the concise manner in which it is all tabulated.

I think the index tabs are a great improvement.

With best wishes for its continued success,

I remain, yours very truly,
P.L.C.T., Publicity Manager.

Price 10/-

And it is the best Ten Shillingsworth in the Trade.

5/- to subscribers to the Kinematograph Weekly.

Have you sent your order ?

KINEMATOGRAPH PUBLICATIONS LTD.
93 Long Acre
London, W.C.2

SCREEN GOLFERS

GAME FIGHTS AGAINST PROFESSIONALS

Auction Sweep Results

SCREEN golfers had a great day at Stoke Poges on Thursday. The team played sensationally against the eight professionals captained by George Gadd, and, although defeated, put up a fine show. Whilst the screen golfers registered few wins, which were scarcely to be expected when pitted against some of the finest professionals of the day, the margins were small.

In the morning, in the four-ball foursome between Maurice Ostrer, partnered by Jeffrey Bernerd, and A. Lacey and George Gadd, the match was taken to the eighteenth, where it was halved.

In the afternoon there were two particularly fine matches. L. Abrahams won a sensational victory over Ockenden at the eighteenth, and Maurice Ostrer and George Gadd halved their match. Lacey beat Jeffrey Bernerd at the eighteenth.

The professoinal team were guests of the Screen Golfing Society at the auction sweep dinner held at the Kit-Cat Restaurant in the evening. Maurice Ostrer, the captain, presided over a large attendance. C. M. Woolf was "auctioneer," and the pool totalled £492. A thoroughly enjoyable evening concluded one of the most notable days in the history of the society.

Sunday's Results

The first and second rounds of the Screen Golfing Society Auction Sweep, played at Stoke Poges on Sunday, resulted as follow:

First Round.—L. Nathan and D. Mistlin beat G. Saunders and H. Adley. F. Winckles and A. N. Kendal beat R. McCooey and L. Marcus. Major Middleton and S. Foster beat Maurice Ostrer and S. H. Davis. H. T. S. Young and V. Saville beat M. Carr and C. M. Smith. A. Clavering and G. Clavering beat G. Levy and A. Harris. T. Wallis and G. Isaacs beat Jeffrey Bernerd and J. Ogden.

Second Round.—F. Winckles and A. N. Kendal beat L. Nathan and D. Mistlin. Major Middleton and S. Foster beat H. T. S. Young and V. Saville. T. Wallis and G. Isaacs beat A. Clavering and G. Clavering.

Byes.—Mark Ostrer and A. Barnes beat J. C. M. Shephard and S. Taylor. A. Ambrose and S. W. Smith beat C. Wilcox and A. E. Pears. E. Owen Jones and S. Hyams beat F. V. Morris and C. E. Drukker. L. Abrahams and C. F. Urry beat H. Clayton and D. Ostrer. F. S. Fisher and H. Foster beat A. Howie and J. Raymond.

◆

TRADE DANCES

EDINBURGH & NOTTS FUNCTIONS

The Trade in Edinburgh held their annual dance in aid of the C.E.A. Benevolent Fund in the Dunedin Palais de Danse last Thursday night, when a company of about 400 attended.

A. S. Albin, chairman of the Section, presided at a supper party of about 100 managers and friends, including Jack Dunbar (Gaumont-British manager for the area), George Salmon (secretary of the Section), J. S. Nairn (dance convener), and a number of renters from Glasgow.

During the evening an excellent cabaret show was given, during which Norman Austin and his band played.

Staffs and Patrons Celebrate

At a supper and dance last Wednesday organised by the staffs of the Nottingham Theatre Royal and the Nottingham Empire, held in the New Victoria Hall, A. H. Charcot, resident manager, and Mrs. Charcot, with E. J. Hart, deputy manager, and Mrs. Hart, were hosts to a large assembly of staffs and patrons. Among those present were members of the staffs of the Elite and the Dale Cinema.

◆

"NAGANA" IN LIVERPOOL

UNIVERSAL SHOW ALTERATION

The Trade show of "Nagana," which was scheduled for the Trocadero, Liverpool, next Thursday morning, has been postponed to Thursday, March 23. The Trade show will begin at 10.45 a.m. and will be at the Trocadero.

LEICESTER BLAZE

Several hundreds of pounds damage had been done to the Palace, Leicester, by a fire which originated in one of the dressing-rooms. It was the prompt dealing by members of the staff with the outbreak that undoubtedly prevented a serious fire. The Palace, which was formerly a variety house, is now a kinema and is under the management of Len Swanwick, with C. T. Stephens as assistant manager.

ANOTHER GLASGOW BURGLARY

Last Sunday evening, entrance was forced into the Coliseum P.H., Glasgow, and the manager's office ransacked. The safe was exploded, but as the contents had been removed the previous evening there was nothing there for the intruders. A collection-box was forced open and the contents stolen.

MUNICIPAL COMPETITION

The sixpenny municipal concerts organised by the Sheffield Corporation at their new City Hall, are affecting business at both central and suburban kinemas.

Exhibitors are considering what further action they can take to combat this competition against the introduction of which ineffectual protests were made.

Ida Lupino and Cyril McLaglen in MONEY FOR SPEED, which Untied Artistes is Trade showing this week

Obituary

DEATH OF R. HILES

PAST CHAIRMAN OF BRADFORD C.E.A.

A Welsh Pioneer

THE death took place at Bradford on Thursday, March 9, of Robert Hiles, director of the Elite Pictures Co., Ltd., Bradford, and a former chairman of the Bradford C.E.A. Aged 72, Mr. Hiles had a seizure recently.

After a long association with the engineering trade, R. Hiles became associated with the kinema in 1912, when he joined the directorate of the Elite Picture House, Bradford, which was then being built. He took an active part in the development of the company, which later acquired other kinemas in the district, and he was also on the directorate of the Shaftesbury Cinema, Leeds, an associated enterprise. He was a Labour member of the Bradford City Council for three years.

Nottingham Exhibitor Passes

The death occurred on Wednesday in last week at the age of 63 of Charles Woodward, proprietor for the last fifteen years of the Kinema, Hadyn Road, Nottingham, and a well-known figure in kinema and variety circles.

In his younger days he was familiar to theatregoers as a character comedian and appeared several times in Nottingham, while in the North of England he was well known as a variety agent. Previous to acquiring the Kinema, Mr. Woodward was interested in the old Alexandra, Netherfield. He leaves a widow and son.

W. T. Benjamin Dead

One of the oldest associates with the kinema in South Wales passed away at Cardiff this week in William Thomas Benjamin, who died at his home at Whitchurch, at the age of 66. Mr. Benjamin devoted the whole of his life to music-halls and kinemas and with the coming of the kinematograph he was responsible for the opening of the first kinema in Cardiff.

London Representative Passes

We deeply regret to announce that H. McClelland passed away on Sunday after a short but painful illness.

Mr. McClelland had been connected with the Industry for the last 12 years, and for the last six years was on the sales staff of Wardour's Glasgow branch, transferring to London two years ago, where he took over the South Coast territory.

Universally admired by his many friends in the Industry, he will be keenly missed, especially by Wardour Films, for whom he was a very conscientious and valuable worker. Our sympathies are extended to Mrs. McClelland.

◆

PARAMOUNT BRITISH PLANS

A HIGH STANDARD OF EXCELLENCE

Paramount's British releases which have set a high standard of excellence in the past, receiving warm commendation from the Press of the country and abroad, are anticipated to attain an even more advanced standard of excellence with subjects set for release this year.

Paramount British productions include such films as "Service for Ladies," "Aren't We All," which overcame the weekly change policy of the Plaza and were held for extended runs; "Lily Christine," chosen for the Royal charity performance in London, and "Man of Mayfair" and "Men of To-morrow," one of the most discussed films of 1932.

These will be followed in 1933 by such high calibre attractions as "One Precious Year," a Henry Edwards production, with Owen Nares, Anne Grey and Basil Rathbone; "Strange Evidence," with Leslie Banks, Frank Vosper and Haidee Wright; Henry Edwards' "Discord," with Owen Nares, Benita Hume, Harold Huth and Clifford Heatherley; "The Crime at Blossoms" and the brilliant "Counsel's Opinion," directed by Alan Dwan, with Henry Kendall, Binnie Barnes, Cyril Maude and Harry Tate.

PLANS FOR FILM MAKING IN THE FREE STATE

Site Acquired and Production to Commence Next Month

EFFORT TO WIDEN POWERS OF THE CENSOR

ANOTHER move has been made for establishing what is described as an Irish Elstree in the Free State, and the company which will carry on the work will be known as the Irish Free State Film Company. A site is contemplated at Stillorgan Road, Dublin, where there is a mansion and some 20 acres of ground, seven of which have been acquired by the company. E. Henderson, A.M.I.E.E., is at the head of the new company, and associated with him are Fred Evans, who was well known in the silent film days as the comedian "Pimple." His brother, Joe Evans, who is stated to have recently returned from Hollywood, will be scenarist.

It is hoped to start work on the first film about the end of April, and it will be called "Paddy Wins the Sweep."

A second producing venture is to be undertaken by International Eidophon Film Company, and preliminary arrangements have been made by Rev. Fr. H. Kollman, Rev. Peter Bell and J. B. W. Thole, who have visited various centres in the Free State and have forwarded their report to the company's headquarters in Holland for decision. In all probability there will be two public or private issues to raise capital for the two companies in question.

More Interference by Churches

Having failed in Belfast, the activities of the Film Committee of the Churches were transferred to Londonderry, where objection was lodged to the screening of "Grand Hotel," which was being given a dual run at the City and Midland kinemas. The members of the local Law Committee of the Corporation saw the film and passed it without raising the slightest objection.

In the Free State, it is understood that an effort will be made to widen the powers of the censor, Mr. Montgomery, so that he can deal with any films which show Irishmen in an unfavourable light, such as the stage Irishman of low comedians fame. At the moment his powers only permit him to deal with films from the moral point of view.

To extend his powers a Bill will be necessary in the Free State Parliament, and if it is introduced it will also contain provisions for seeing that all films made in Ireland are given the necessary certificate to show that they have been passed by the Government as being typical Irish films—free from the blemishes which usually give rise for complaint.

Sunday Opening.

The question of Sunday opening has been raised at Dungannon, and for the time being has been settled quite amicably. W. E. Hobson applied for a licence for his new Picture Palace, which is shortly to be opened at a cost of £6,000.

Some of the members were of the opinion that Mr. Hobson's enterprise should be rewarded by his being allowed to open on Sundays if he liked. Others were against the project. When discussion was resumed, J. Stewart, M.P., stated that he had interviewed Mr. Hobson, who was willing to accept any licence the Council cared to grant. It was then decided that there should be no Sunday performances at the new kinema.

To show there was no ill-feeling on the matter, J. Quinn, who is a member of the Council and runs the West End Picture House, suggested that now the matter was settled the members adjourn and be his guests at his theatre. He had reserved seats for them at the last performance of the evening, and they would see a good programme. The invitation was accepted.

Whilst the Council was deliberating on the question of a licence, the Dungannon Presbytery sent along a resolution protesting against Sunday opening.

Hit by Taxes

At the annual meeting of Warden, Ltd.—the company owning the Opera House and the Royal Cinema, Belfast—Edward Buckley, F.C.A., who presided, stated that the popularity of the kinema had contributed largely towards the payment of a dividend, as the theatre's receipts had shown a large falling off. The Entertainment Tax for the last year was no less than 12½ per cent. of the company's capital, and, in addition, they had to pay income tax on profits and improvements and also a high rateable value on the company's properties. It was decided to pay a dividend of 5 per cent. on both the preference and the ordinary shares. J. Allen-Rogers was re-elected a director of the company.

Classic's Enterprise

The Embassy Suite at the Classic, Belfast, has been converted into an up-to-date dance hall for patrons, and W. H. McDermott, the manager, now invites patrons to partake of a dinner or tea dance in the new wing either before or after the film show.

O'Flaherty Returns

R. O'Flaherty, well known as the producer of "Tabu," was in Galway for a few days to show two reels of his latest film of the Aran Islands. He is returning to the Islands to complete his film, which will take him about another year.

During the screening of "Dracula" at Droichead Nua Cinema, Co. Kildare, a man and girl fainted, a boy screamed and two young men left the hall. The man had to be taken to hospital for treatment, where he quickly recovered.

Special Irish week at the Capitol Cinema, Dublin, is including a stage selection by the Capitolians of "Faust," in Irish, under Tony Reddin's able direction.

◆

MOVIETONE SCOOPS

EXCLUSIVE RIGHTS FOR CUP FINAL

For the third year in succession British Movietone News have acquired exclusive rights to film the F.A. Cup final at Wembley.

Exclusive rights have also been obtained to cover the semi-final matches between West Ham and Everton and Derby County and Manchester City.

Preparations are already on foot to secure strategic positions at the grounds, and Movietone's full camera strength will be utilised on April 29 at Wembley.

Special platforms will be built and full facilities will be granted by the authorities with a view to obtaining pictures that will tell the full story of England's most popular sporting event.

It will be remembered that last year British Movietone News obtained the sensational "shot" of the disputed goal.

Exhibitors throughout the country benefited liberally by the generous space given by the National Press to Movietone's extraordinary picture, which answered, beyond any doubt, the question as to whether the ball was out of play before Newcastle scored their second goal.

Preparations are being made for the speedy despatch of the story, and British Movietone News confidently expect to set up a new record in quick release.

Fourth Test Match Pictures

British Movietone News released as a "special" on Monday pictures of the fourth Test match at Brisbane, which England won by six wickets, and thus regained the "Ashes."

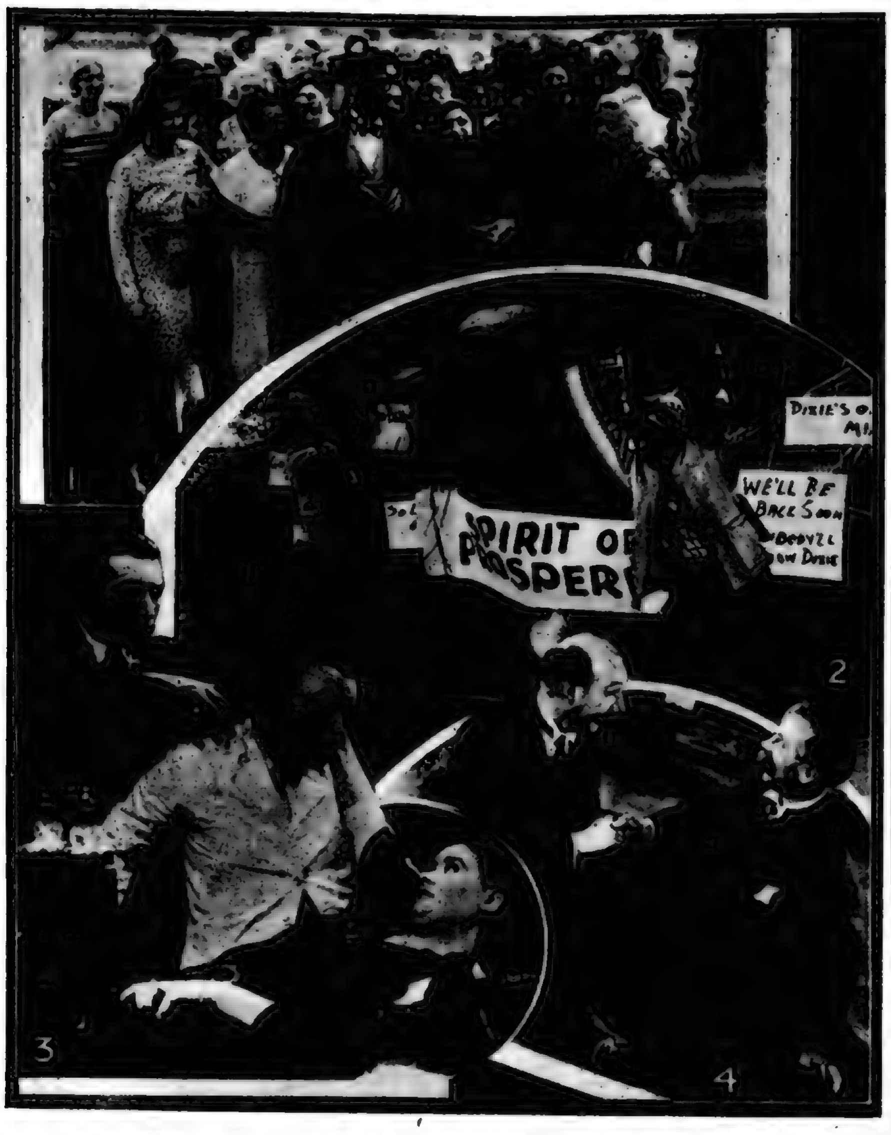
The pictures, taken in the oppressive heat on the hottest days of the tour, indicate vividly England's superiority in all departments of the game.

The bowling of Larwood, and the courageous innings of Paynter, who came straight to the ground from hospital suffering from a severe attack of laryngitis, are the highlights of the pictures.

"Shots" are seen of Woodfull, Richardson, Bradman, Jardine, Sutcliffe, Paynter, Hammond, Larwood and Allen batting; of Larwood, O'Reilly, McCabe and Bradman bowling, and of a remarkable catch in the long field by Bradman.

The reaction of the huge crowd is an interesting feature, their indignation caused by Larwood's "body line bowling" being tempered by Paynter's plucky knock.

Tom Mix's last talking picture RUSTLERS ROUND UP, which is shortly to be Trade shown by Universal



Scenes from Ideal Talkomedies to be shown during March. (1) Gay Seabrooke and John T. Murray in KEYHOLE HOTEL. (2) Moran and Mack in AS THE CROWS FLY. (3) Jack Williams in TOOTH WILL OUT, a G-B. comedy. (4) Andy Clyde in BOY, OH BOY !. (5) Harry Langdon in HITCH HIKER

"KINE" CRICKET CUP

DRAW FOR NEW COMPETITION

Rules Formed

At a meeting on Thursday, March 9, of the *Kine*. Cricket Cup Competition Committee the following rules were made for the 1933 Competition:

(1) Each game to be decided on a full day's play. When it is not possible to complete two innings the result to be made on the first innings score.

(2) Each team to make arrangements for the attendance of one independent professional umpire.

(3) That all players be amateur, and at the time of playing must have been bona fide members of the company with which their respective clubs are associated for at least ten days.

(4) Whatever the weather, it is expected that a member of each club shall attend at the agreed ground on the play date.

(5) If played on Saturday, the game is to start at 2.30, and on Sundays at 11 or 2.30, by mutual arrangement.

(6) In the event of either team not arriving at the ground within half an hour of the stipulated time, the offending team is liable to forfeit the game.

(7) That the secretary of each club send the score-sheet of each match to the hon. secretary of the competition so that he receives it not later than the morning following the game.

It was decided that all disputes that arise and are not provided for in these rules, shall be settled in accordance with the rules of the West End Cricket Association.

The following is the draw:

FIRST ROUND.

(A) B.I.P. v. Olympic.
(B) Warpath (Wardour and Pathé) v. Gaumont.
(C) Warner v. P.D.C.
(D) Radio v. British Lion.
(E) M-G-M v. Humphries Laboratories.
(F) Kay v. Elstree Laboratories.
(G) U.A. v. A.B.C.
(H) Kodak, bye.

SECOND ROUND.

Winners of F v. H.
Winners of A v. C.
Winners of D v. G.
Winners of B v. E.

SEMI-FINAL.

Winner of F and H v. winner of A and C.
Winner of D and G v. winner of B and E.

The first-mentioned team to be the home team.

The first round must be decided on or before June 4, the second round on or before July 2, and the semi-final on or before August 7, and the final on or before September 3.

Club secretaries are requested to communicate with each other as soon as possible to simplify the arrangements for fixtures.

"Kine." Football Semi-final Draw

The draw for the semi-finals of the *Kine*. Football Cup to be played on March 25 is Gaumont-British *v.* Universal; British and Dominion *v.* Elstree Film Lab.

The final will be played on April 22.

IDEAL'S BAG OF COMEDIES

For Trade Showing This Month

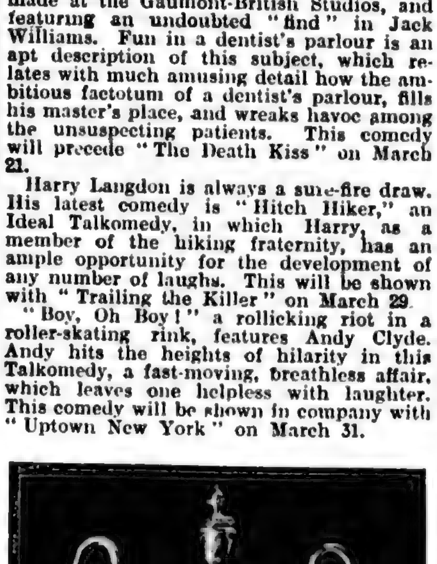
As "curtain-raisers" at each of the five Ideal Trade shows already announced, a series of two-reel comedies will be shown.

On Friday, March 18, an Ideal Talkomedy, "As the Crows Fly," featuring Moran and Mack, will be shown. The two black crows are at the top of their form in this story of the negro who learned to fly by perusing a book, then proceeded to put his theories into practice, with his chum as an unwilling passenger. A real thrill and laughter number this!

"Tooth Will Out" is a British comedy, made at the Gaumont-British Studios, and featuring an undoubted "find" in Jack Williams. Fun in a dentist's parlour is an apt description of this subject, which relates with much amusing detail how the ambitious factotum of a dentist's parlour, fills his master's place, and wreaks havoc among the unsuspecting patients. This comedy will precede "The Death Kiss" on March 21.

Harry Langdon is always a sure-fire draw. His latest comedy is "Hitch Hiker," an Ideal Talkomedy, in which Harry, as a member of the hiking fraternity, has an ample opportunity for the development of any number of laughs. This will be shown with "Trailing the Killer" on March 29.

"Boy, Oh Boy!" a rollicking riot in a roller-skating rink, features Andy Clyde. Andy hits the heights of hilarity in this Talkomedy, a fast-moving, breathless affair, which leaves one helpless with laughter. This comedy will be shown in company with "Uptown New York" on March 31.



The "Kine" Cricket Cup which is to be competed for by fifteen Trade clubs

BIG DEAL BY W. & F.

DISTRIBUTION OF NETTLEFOLD PRODUCT

Carl Brisson Signed Up

An important production-distribution contract has been entered into between W. and F. and Reginald Fogwell and Archibald Nettlefold.

Under this contract W. and F. secures a new output of super British productions to be made by Archibald Nettlefold Productions in association with Reginald Fogwell.

Carl Brisson, the famous musical comedy star, whose phenomenal success in "Wonder Bar" and for the last eighteen months in "The Merry Widow," has been signed up.

The first production, which is in keeping with the trend of modern requirements, is in course of active preparation and shooting will commence the beginning of next month. It will be an English adaptation of the big German success, "The Prince of Arcadia," a musical comedy by Walter Reisch, with music by the famous Robert Stolz. In the original version, starring the well-known Liane Haid and Willy Forst, "The Prince of Arcadia" has had a tremendous success all over the Continent.

Details of an all-star cast in support of Brisson will be announced shortly.

First Production

Reginald Fogwell, who for the last three years has been an independent producer, will now retire from active direction to supervise these new productions. Mr. Fogwell, who negotiated for the rights of "The Prince of Arcadia" and other subjects, hopes shortly to announce the name of a well-known director for this picture.

The second production, which will immediately follow "The Prince of Arcadia," will be an adaptation of "Two Hearts in Waltz Time," a German success, hailed by critics and public, not only on the Continent, but also in America, where it has had a few selected showings, as a film of outstanding merit.

"Two Hearts in Waltz Time" is a musical comedy of rare charm and romance, with a Viennese setting. The music again is by Robert Stolz, who contributes four of the most haunting melodies, including the famous Viennese Waltz-song titled after the film.

This production will also star Carl Brisson.

Room for Independents

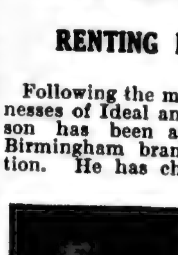
The Archibald Nettlefold Studios, under the new management of Eric Langton, for many years Fox's technical director, have just installed RCA high fidelity recording. Walton Studios are the first in this country to secure this new installation.

While these new productions will necessarily mean that Walton will soon be very busy, plans are under consideration for the enlargement of the studios in order that floor space may be always available for the independents who regularly take their productions to these highly efficient and well-equipped studios.

GAUMONT AND IDEAL

RENTING FUSION IN BRUM

Following the merging of the renting businesses of Ideal and Gaumont, Harold Boodson has been appointed manager of the Birmingham branch of the new organisation. He has charge of the booking and supply of films over an area embracing 11 counties, which extends from South Herefordshire right away to the Lincolnshire coast, and as far north as Cheshire.



H. BOODSON

The Nottingham branch of Ideal has been closed. R. Black, who managed it, and D. Boodson (brother of Harold) are remaining on this territory as outside representatives.

E. B. Thorn, who until recently covered Birmingham and district for Gaumont's, will now look after Herefordshire, Shropshire, Worcestershire, and the Black Country. C. S. Joseph will be outside representative in Birmingham and district, and F. Williams will still cover Northampton, Leicester and the Potteries.

A native of Manchester, he joined the London staff of Ideal in 1913, and has never worked for any other firm. During the war he served in France with the R.F.A.

Mr. Boodson's first important Trade show under the new regime takes place at the West End Kinema, Birmingham, to-day (Thursday), when "The Good Companions" is to be screened.

Birmingham Carnival

The Birmingham Film Renters' Athletic Club has organised a carnival dance to be held at the Market Hotel, Station Street, on Friday, March 24, from 8 p.m. to 2 a.m.

The object of the dance is to raise funds for the acquisition of apparatus for the coming cricket season. F. Purvey, of 483, Bolton Road, Small Heath, Birmingham, is hon. secretary of the club.

The Tramways Committee of the Newport (Mon.) Corporation is considering suggestions made by exhibitors for the issue of special tramcar and omnibus tickets at reduced return fares in connection with entertainments, etc., in Newport, such tickets to be available only when tickets for admission to an entertainment had been booked.

G.-B. LIVERPOOL STAFF SOCIAL

Presentation to Long Service Manager

Organised by a committee representative of supervisors and managers, under the chairmanship of J. M. Cannon (area inspector), the annual staff dance of the Liverpool area Gaumont-British kinemas, comprising nearly thirty halls, was held at the Rialto Ballroom, Liverpool, last week. One of the features of the evening was the presentations to Mr. and Mrs. Addenbrooke, of Morecambe Tower, and Mr. and Mrs. A. E. Franklin, of the Rivoli, Aigburth, Liverpool.

Mr. Cannon publicly congratulated Mr. Addenbrooke on having this month completed twenty-one years' service as manager of the Tower, Morecambe.

Mrs. Cannon handed to Mr. Addenbrooke an electric clock, and to Mrs. Addenbrooke an electric table lamp, gifts that had been subscribed to by other managers in the area.

Staff's 160 Years' Service

In acknowledging the gift, Mr. Addenbrooke mentioned that he had on his staff eleven people who had an aggregate of 160 years' service to their credit.

To Mr. Franklin, manager of the Rivoli, Aigburth, Mrs. Cannon presented a silver pewter tea service, a gift from the managers and staffs, to mark the occasion of his recent marriage.

The function commenced at 11.30 p.m., after the various kinemas had closed, supper being served in the Rialto Café.

During a short interval of speechmaking, Mr. Cannon said that he had received letters from Mark Ostrer (vice-chairman G.-B.), E. H. Lundy (chief divisional superintendent) and A. W. Jarratt (assistant to the managing director), expressing regret at being unable to attend. He voiced the appreciation of the staffs for the many kindnesses shown by Mr. Lundy. A particularly welcome guest was H. A. Romain, divisional superintendent.

Supervisors, managers and staffs entered into the spirit of the evening and demonstrated the *bonhomie* that exists amongst the G.-B. employees in the area.

Dancing continued until 4 a.m., when a tired but happy company dispersed.

The committee responsible for the arrangements comprised J. M. Cannon (area inspector), Messrs. J. Snell, R. G. Butler, G. Mudge (supervisors), and Messrs. H. Gent, G. Boht and R. Halstead (managers).

◆

MERSEYSIDE CARNIVAL

ARRANGEMENTS FOR A BIG NIGHT

Picture theatres in the Merseyside area are doing their best to promote the success of the Merseyside kinema carnival, which will be held under the auspices of the North Western branch of the C.E.A. at the Tower Ballroom, New Brighton, on Friday, March 31.

It is hoped to arrange for the attendance of several well-known G.-B. and B.I.P. film artistes. Prizes to the value of £90 in cash will be awarded for costume and other winners, a novelty being the award of a silver cup for the best team display, to be held by the winners for 12 months.

Tickets are being distributed from all the local kinemas in the area at 5s. each for dancers, 1s. 6d. each for spectators, and 2s. 6d. each for members of kinema staffs. The North Western Carnival Committee believes that it will secure the attendance of at least 2,000 persons.

SHEFFIELD AND CHESTERFIELD REVELLERS

The Sheffield and Chesterfield Kinema Trades' Ball, held at the Picture House, Chesterfield, on March 9, was thoroughly successful, over 200 attending. There were exhibitors and renters from Sheffield, Chesterfield, Leeds, Birmingham, Nottingham, Leicester, Manchester, London and Mansfield.

Among the company were Kenneth Friese-Greene (Sheffield), E. C. Clayton and Mrs. Clayton (Sheffield), Alderman H. J. Watson (an ex-Mayor of Chesterfield), and the Chief Constable of Chesterfield (T. Wells) and Mrs. Wells. Two bands permitted six hours' continuous dancing, and supper was served.

Thanks are due to the organisers—H. Mitchell (Leeds), L. Sullivan, H. Dawson and Colin Biggin (Sheffield), and Frank J. Harris (Chesterfield).

◆

G.-B. AMATEURS.

SUCCESSFUL DEBUT IN "LONDON WALL"

On Saturday evening, at the Phœnix Theatre, the Gaumont-British Amateur Dramatic Society presented their first production. "London Wall," by John Van Druten, was chosen for their initial effort, and a crowded house gave the comedy a very cordial reception. The play was produced by Leonard Courtenary, and the Gaumont-British Amateur Dramatic Society are to be congratulated in securing so much talent for their first show. Every member of the cast, which included Myer Cipin, Dorothea Rudolff, William Elliott, Amy Gilbert, and Elsie J. Barber, worked extremely hard and showed decided promise.

"London Wall" was preceded by a curtain raiser, "Legal Ladies," by the Gaumont British Baby stars, who put the audience into a good mood with their skit on a court of justice of the future.

'BITTER SWEET' TO START AT ONCE

Belgian Tenor as Hero in Coward Operetta

ETHEL LEVEY FOR TEDDINGTON—CHARLES LAUGHTON'S "WIVES"

By P. L. MANNOCK

"BITTER SWEET" is cast and starts next Monday. The culmination of a long search was reached this week when the identity of the actor who is to play the part of Carl Linden in the British and Dominions film version of Noel Coward's operetta was announced by Herbert Wilcox, who is to direct.

He is Fernand Graavey, and he arrived in England on Tuesday from Paris. A Belgian by birth, he was educated in England at St. Paul's, and during the war was a refugee in this country. At this period he played the part of one of the children in C. B. Cochran's show, "The Kiddies in the Ruins."

He is now a Paris stage celebrity. His English is perfect—so much so that he will have to adopt an "accent" for the sake of the part.

He is to co-star in "Bitter Sweet" with Anna Neagle. Ivy St. Helier will play her original part of Manon, and Clifford Heatherley will again portray Herr Schlick. Stuart Robertson, the famous concert-B.B.C. singer, will appear as Lieutenant Tranisch and will sing the Tokay drinking song.

Negotiations are now being made for the services of a world-famous actor to play the part of Captain Auguste Lutte.

But why try to improve on Austin Trevor?

The scenario, by Lydia Hayward, has been approved by the author.

ETHEL LEVEY
First British Talkie

One of the most famous names in musical comedy, that of Ethel Levey, will soon be seen in her first British film.

Irving Asher, production chief of Warner Bros. studios at Teddington, has signed her for a story specially written by Randall Faye, and has a mother-love theme.

Her son will be played by John Batten, who co-starred with Lilian Harvey in "The Love Waltz," and afterwards appeared in "Men Like These."

There will be three song numbers, featured by Ethel Levey in her Teddington picture, and for these she will have the accompaniment of the celebrated band leader, Carroll Gibbons and the Savoy Orpheans.

CONSTANCE CUMMINGS
Tea on the Set

The Monty Banks unit at B.I.P., busy on "Heads We Go," has the friendliest possible atmosphere these days.

Constance Cummings and Binnie Barnes, both in discreet cloaks, but still very sparsely attired, were at work on a Parisian office corridor set when I arrived last Thursday afternoon, and the director was shooting some piquant scenes near a lift.

Frank Lawton and Miss Cummings had been all the morning on some clandestine osculation scenes in the lift itself.

At the tea interval—an institution long popular in Hollywood—I had a long chat with Miss Cummings under the light on the stairs. I found this delightful and brainy young star full of enthusiasm for things British, and also had a very vivid lowdown on recent Hollywood from Mr. Lawton, fresh from his "Cavalcade" experiences.

BIG OPERA SET
Jose Collins' Death Scene

Thence I strayed to a large opera-house set erected for "The Jewel Song." The large audience, a graphic stage representation of "Tristan and Isolda," and a substantial full orchestra under the baton of Harry Acres, were most impressive.

On the stage, Jose Collins, in generous blonde wig, was singing the death aria beside the recumbent form of Dennis Hoey, and obviously enjoying her first talkie, being especially thrilled by a new "playback" device.

I went up into a box beside Harry Hughes, while Richard Beville mustered the crowd and timed the arrival in the stalls of a large mobile crane, which supported the camera for a shot descending from a loft.

As Miss Collins' crown flopped off I suddenly became aware of Stanley Lupino's impish face in the prompt-side stage box. I fear it dispelled much of the gravity of the occasion.

"ORDERS ARE ORDERS"
Forde's First Shots

This comedy has begun production. The story is that of a film unit from America that tries to take a film, unexpected and unannounced, in a British barracks.

The result provides the cast, which, in addition to James Gleason, includes Cyril Maude, Charlotte Greenwood and Donald Calthrop, with excellent opportunities under the able direction of Walter Forde.

A ONE-WOMAN FILM
"Anne One Hundred"

Henry Edwards is making great strides with his fifth picture for Paramount British at Elstree.

This is "Anne One Hundred," and is the screen version of Sewell Collins' successful play of the same name.

Betty Stockfeld, who plays the title rôle, is the only woman in the cast.

Supported by Gyles Isham, Evelyn Roberts, Dennis Wyndham, Eric Hales, Allan Jeayes, William Speechley and Quinton McPherson.

THE BALCONY JUMP
Leaping for Miles

Down Ealing way, where "Loyalties" is being filmed under the direction of Basil Dean, Miles Mander is practising the long jump. In the Galsworthy play, Captain Dancy is called upon to make a perilous leap from one high-up balcony to another on a wet, dark night. Miles Mander plays Captain Dancy in the screen version of "Loyalties." Hence his daily exercise in saltation.

The cast includes Basil Rathbone, Miles Mander, Joan Wyndham, Heather Thatcher, Cecily Byrne, Alan Napier, Philip Strange, Algernon West and Lawrence Hanray.

Ranging from the feverish excitement of racing at Newmarket to tense drama in the High Court of Justice, the action of the Basil Dean production of the Galsworthy play-masterpiece, affords intriguing variety. Settings include a country mansion and a Soho den.

BENTLEY CONCLUDES
"Hawleys of High Street"

The final scenes have now been shot on Thomas Bentley's latest production, "Hawleys of High Street," in which Leslie Fuller stars. These sequences have been both humorous and dramatic, showing a fight between the supporters of Leslie Fuller and Moore Marriott, who are rivals for the town councillorship. I hear it was a grand scrap.

HENRY VIII's WIVES
Korda's Impressive Cast

The new London Film production, "The Fourth Wife of Henry the Eighth," starring Charles Laughton in an intimate study of Henry VIII, is to have a brilliant supporting cast.

Anne of Cleves will be played by Elsa Lanchester (Mrs. Charles Laughton). Anne Boleyn will be played by Merle Oberon, who made her screen début in Alexander Korda's "Wedding Rehearsal," and who also played a leading part in "Men of To-morrow." Katherine Howard will be played by Binnie Barnes. Another leading part will be played by Lady Tree, that of the Duchess of Norfolk.

The picture will be directed by Alexander Korda.

"UNDERPROOF" STARTS
Leslie Hiscott Directing

Leslie Hiscott started work on Monday at the British Lion Studios, Beaconsfield, on "Underproof," a comedy-drama, from a story by Brandon Fleming, with continuity and treatment by Michael Barringer, for Fox release.

A strong cast has been lined up, and the leads will be played by Betty Astell and Henry Kendall, who will be supported by Barbara Gott, Gladys Hamer, Alfred Wellesley, Ernest Sefton, Hal Waters, Charles Childerstone, Nora Brennon and Doris Bromsgrove.

Technical staff includes Herbert Smith, production supervisor; Arthur Alcott, assistant director; Alex Bryce, in charge of lighting and cameras; Norman Arnold, art director; Harold King, chief recordist; and Gerald Fairbanks on make-up.

NIGHT SHOTS
"Britannia of Billingsgate"

After filming the Piccadilly scenes at the studios, this unit went down to Billingsgate Market, and there worked on further exterior scenes. Gordon Harker, Violet Loraine and Kay Hammond were received with almost embarrassing enthusiasm.

From Billingsgate the unit went to do some further night shots at the Gaumont Palace, Hammersmith, and there film history was made.

At 12.40 in the morning, owing to very exceptional luck, the unexpected happened, and the director, Sinclair Hill, realised that if only he had certain high-speed film he could carry straight on with the next evening's work. This would naturally save a good deal of production time and money.

The particular type of film required deteriorates very rapidly, and therefore cannot be kept in stock. The suppliers, Messrs. Selo, of Warley, Essex, were telephoned at 12.50 a.m., and they undertook to supply the necessary film in two hours, if it could be fetched from their factory.

The film, when ready, was rushed in a fast car from the factory to the Brentwood aerodrome, who had already been advised by telephone to keep an aeroplane standing by.

The film was trans-shipped and delivered to Heston Aerodrome, where another car was waiting which brought the film to the Gaumont Palace, a quarter of an hour before it was actually required.

All this work took place between 12.40 and 3.40 a.m.

This week the dirt-track sequences are being shot at Lea Bridge. On Wednesday a large crowd gathered to watch the film of a race in which some of the famous dirt-track internationals took part.

"I LIVED WITH YOU"
Elvey's Interesting Cast

Julius Hagen announces that A. W. Baskcomb and Ida Lupino have been assigned leading parts in "I Lived with You," Ivor Novello's second Twickenham talkie, which goes into production at the end of this week.

Ida Lupino is cast as a mannequin, and the young sister of the heroine (Ursula Jeans). Maurice Elvey is directing for W. and F. release.

PAUL STEIN
Signed for three for B.I.P.

The German-Hollywood director, Paul Stein, who in 1931 made his first British talkie, "Lily Christine," has been signed to make three pictures for British International at Elstree.

One of these, I understand, will be a version of Lady Eleanor Smith's capital novel of circus life, "Red Waggon," acquired some time ago by B.I.P.

Jean Forbes-Robertson has been approached by Fox to play in Hollywood his original stage rôle in "Berkeley Square."

Fred Kerr, I regret to learn, has had to relinquish his part in B. and D.'s "Summer Lightning," owing to sudden illness, and the rôle is being played by Horace Hodges.

The Right
Stock
backed by
The Right
Service!
– that means

SELO

SELO
Ciné Service
Backed by all the immense technical resources of Ilford Ltd. Hailed by the Trade Press as "... a development of major importance to the whole film industry."

SELO
Ciné Negative
Speedier, yet finer in grain and fully panchromatic—a British triumph!

SELO CINÉ SALES DEPARTMENT
ILFORD LIMITED
NATIONAL HOUSE · WARDOUR ST. · LONDON · W.1
PHONE: GERRARD 4125

RADIO'S EDGAR WALLACE STORY

"King Kong's" Big Success in the States

AFTER working continuously ever since Edgar Wallace's death last March, Radio has finished his last, and in his own opinion his best, story, "King Kong."

This highly imaginative fantasy is being described by all the American Press as sensational from every possible angle and is now playing concurrently at both the two mammoth Radio City picture theatres which, together, have a seating capacity of 10,000 per performance.

Merian C. Cooper, the producer of "Chang," "Grass," "Four Feathers" and "Hounds of Zaroff," was in charge of the highly intricate job of recreating scenes of the world as it was a million years ago and linking it with the present day. Nothing like "King Kong" has ever been seen before on the screen.

The *Hollywood Herald*, in reviewing "King Kong," starts off: "There is no doubt but that 'King Kong' will be one of the most talked-of productions of the year. It is sensational. The story is sensational. The treatment is sensational. Last, but by no means least, it is the most sensational exhibition of camera tricks in the history of motion pictures."

U.S. Press Praise

After calling "King Kong" "the answer to the exhibitors' prayer," the *Hollywood Reporter* goes on to say that "It is a showman's picture for showmen. It has everything that any showman could ask for. It is an excellent picture, superbly produced and acted."

The *Motion Picture Herald* reviewer used almost the same words in his review, and it would appear that the word "sensational" is going to be in frequent use in connection with "King Kong":—

"It is certain to be one of the sensational pictures of the year. There has been nothing comparable with it since "The Lost World," and this far exceeds that classic in clever photography and dramatic story interest. From a production standpoint it stands as one of the most unusual novelties in the history of pictures, combining as it does amazing camera tricks and animation with powerful dramatic story, which keeps the audience on the edges of their seats."

All of which seems to show that Radio has a winner.

All New York box-office records have already been broken since "King Kong" opened last Thursday, and even in the current upheaval in America, queues are stretching from 6th to 5th Avenue to see this sensation.

"THE LOST CHORD"

TRADE SHOW DATE FIXED

With lively recollections of the box-office success of "In a Monastery Garden," exhibitors have been eagerly awaiting "The Lost Chord," a film based upon Sir Arthur Sullivan's immortal song, which has been produced by Julius Hagen at Twickenham.

A strongly appealing and dramatic story has been written around the famous number and the settings are among some of the most spectacular ever erected for a British picture.

Maurice Elvey, one of the most consistently successful of British producers, directed, and an important cast of well-known and popular players includes John Stuart, Elizabeth Allan (whose last film this was before leaving for Hollywood on an M-G-M contract), Bernard Ansell, Leslie Perrins, Jack Hawkins, Tudor Davies, Mary Glynn, Billy Mayerl, Anne Grey, Elliot Makeham, Frederick Ranalow, Garry Marsh, Betty Astell, and Barbara Everest.

Frederick White and Gilbert Church have now completed the Trade show arrangements for this important offering and will present it at the Cambridge Theatre on Tuesday evening, April 4, at 8.30 p.m. As all seats are reserved, exhibitors are requested to make early application.

F.-N. IN BIRMINGHAM

COMMODIOUS NEW OFFICES

The new Birmingham offices of First National at 87, Station Street, are admirably designed and equipped.

Daylight is available everywhere except in the basement, and the departments are well distributed. L. Mangan, manager, is quartered on the first floor, where also are separate rooms for his secretary and the outside representatives, in addition to retiring rooms with hot and cold water laid on.

In a yard at the rear of the offices are three up-to-date vaults, said to be the finest in Birmingham. These are equipped with self-contained winding and repair rooms, and there is a special ventilator shaft to carry fumes above the roof of the buildings in the event of fire breaking out in the vaults. If necessary, additional vaults can be built over the existing ones.

Eddie Cantor in a scene from THE KID FROM SPAIN (U.A.) which is now being shown at the Adelphi

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing March 20.

London

Adelphi.—"Kid From Spain" (U.A.).

Alhambra.—"Too Busy to Work" (Fox) and "You Said A Mouthful" (First National).

Astoria.—"Trouble in Paradise" (Paramount) and "Cross-Examination" (Pathé).

Coliseum.—"Twenty Thousand Years in Sing Sing" (First National) and "After the Ball" (Gaumont).

Carlton.—"Sign of the Cross" (Paramount).

Davis, Croydon.—"Say It With Music" (W. and F.).

Dominion.—"Call Her Savage" (Fox) and "Deception" (U.A.).

Empire.—"The Secret of Madame Blanche" (M-G-M).

Marble Arch Pavilion.—"Up For the Derby" (W. and F.).

Metropole.—"Bill of Divorcement" (Radio) and "Blessed Event" (Warner).

New Gallery.—"Soldiers of the King" (W. and F.).

New Victoria.—"Trouble in Paradise" (Paramount) and "Deception" (U.A.).

Plaza.—"To-night Is Ours" (Paramount).

Regal.—"Bitter Tea of General Yen" and "State Trooper" (U.A.).

Stoll.—"One Way Passage" (Warner) and "The Sporting Widow" (Paramount) and "Too Busy to Work" (Fox).

Tivoli.—"Cavalcade" (Fox).

Birmingham

Forum.—"Blessed Event" (Warner) and "The Bitter Tea of General Yen" (U.A.).

Futurist.—"The Night of June 13" and "The Vanishing Frontier" (Paramount).

Gaumont Palace.—"Payment Deferred" (M-G-M) and "Too Busy to Work" (Fox).

Scala.—"Back Street" (Universal).

West End.—"Red Dust" (M-G-M) and "No Living Witness" (Gaumont).

Bradford

Empire.—"Blockade" (New Era) and "Red Haired Alibi" (Sterling).

Morley Street.—"The Man Called Back" and "Those We Love" (Gaumont).

New Victoria.—"Movie Crazy" (Paramount).

St. George's Hall.—"Red Dust" (M-G-M) and "The Last Man" (U.A.).

Bristol

Empire.—"Big City Blues" (Warner) and "Out of Singapore" (Pathé).

Hippodrome.—"Lady and Gent" and "Vanishing Frontier" (Paramount).

King's.—"Doctor X" (First National) and "Barbarina" (Beacon).

New Palace.—"Tess of the Storm Country" and "The Golden West" (Fox).

Regent.—"Movie Crazy" (Paramount).

Stoll.—"Westward Passage" and "Is My Face Red?" (Radio).

Triangle.—"Big City Blues" (Warner) and "Out of Singapore" (Pathé).

Whiteladies.—"Doctor X" (First National) and "Barbarina" (Beacon).

Cardiff

Capitol.—"Love Me To-night" (Paramount).

New Theatre.—"Cardigan's Last Case" and "Renegade of the West" (Radio).

Park Hall.—"Salomy Jane" (Fox).

Pavilion.—"Way of Life" (First National) and "Black Diamond" (Wardour).

Queen's.—"Big City Blues" (Warner) and "Fighting Gentleman" (Butcher).

Edinburgh

Caley.—"Way of Life" and "The Crash" (F.N.).

New Picture House.—"The Night of June 13" (Paramount) and "No Living Witness" (Gaumont).

New Victoria.—"The Night of June 13" (Paramount) and "No Living Witness" (Gaumont).

Palace.—"The Love Contract" (W. and F.).

Playhouse.—"Payment Deferred" (M-G-M) and "Hello! Trouble" (U.A.).

Rutland.—"Kongo" (M-G-M) and "Cross-Examination" (Pathé).

St. Andrew Square.—"Kongo" (M-G-M) and "Cross-Examination" (Pathé).

Synod Hall.—"His Wife's Mother" (Wardour) and "The Fourth Horseman" (Universal).

Glasgow

Cranston's.—"Chance of a Life-time" (Universal).

Coliseum.—"The Big Broadcast" (Paramount).

Green's Playhouse.—"Attorney for the Defence" and "C.O.D." (United Artists).

La Scala.—"Pier 13" and "The Robbers' Roost" (Fox).

New Savoy.—"Movie Crazy" (Paramount).

Regal.—"The Big Broadcast" (Paramount).

Regent.—"Payment Deferred" (M-G-M).

The Picture House.—"Movie Crazy" (Paramount).

Leeds

Assembly Rooms.—Mon., "Happy Ever After" (Gaumont); Thurs., "Kongo" (M-G-M).

Coliseum.—Mon., "The Doctor's Sacrifice" (P.D.C.) and "The Heart Punch" (British Lion); Thurs., "Hell's Highway" (Radio) and "The Blind Spot" (Warner).

Majestic.—"Red Dust" (M-G-M) and "The Stoker" (Gaumont).

Paramount.—"Guilty as Charged" (Paramount) and "Doctor X" (First National).

Rialto.—"Back Street" and "The Fourth Horseman" (Universal).

Scala.—"The Mask of Dr. Fu Manchu" (M-G-M) and "McKenna of the Mounted" (U.A.).

Tower.—"Movie Crazy" (Paramount).

Liverpool

Forum.—"Lord Camber's Ladies" (Wardour).

Futurist.—"The Night of June 13" (Paramount).

Palais de Luxe.—"Say It With Music" (W. and F.).

Prince of Wales.—"Phantom of Crestwood" (Radio).

Rialto.—"Faithless" (M-G-M).

Royal Hippodrome.—"Air Mail" (Universal) and "Exposure" (Sterling).

Trocadero.—"Strange Interval" (M-G-M).

Scala.—"Grand Hotel" (M-G-M).

Manchester

New Oxford.—"Red Dust" (M-G-M).

Piccadilly.—"Tess of the Storm Country" (Fox).

Royal.—"Back Street" (Universal).

Gaiety.—"Big City Blues" (Warner).

Deansgate.—"Men of Steel" (U.A.).

Paramount.—"The Night of June 13" (Paramount).

Regal.—"There Goes the Bride" (Ideal).

Newcastle

New Westgate.—"The Blind Spot" (Warner) and "The Fighting Gentleman" (Butcher).

Paramount.—"The Phantom President" (Paramount) and "Sally Bishop" (British Lion).

Pavilion.—"Pier 13" (Fox).

Queen's Hall.—"Strange Interval" (M-G-M).

Stoll.—"Mr. Robinson Crusoe" and "Night Mayor" (U.A.).

(Continued at foot of next column)

IDEAL'S TRADE SHOW SEASON OPENS

"Ironmaster" First of Five Offerings

"THE IRONMASTER," which was Trade shown yesterday, was the initial offering of Ideal's series of five Trade shows which will take place during the next three weeks.

Then will follow "Officer Thirteen," which marks the return of Monte Blue. In this Allied production, Monte Blue, who is featured with Lila Lee, is seen as a traffic policeman, who meets romance while engaged in tracking down the men who were responsible for the death of his policeman chum.

Speed and thrills are characteristic of this film, in which Mickey McGuire and Jackie Searle play important rôles.

"Officer Thirteen" will be Trade shown at the Prince Edward Theatre on Friday, March 17, at 3 p.m.

Film Studio Mystery

Comedy, romance and melodrama are intermingled in "The Death Kiss," an intriguing murder mystery, which features Adrienne Ames, David Manners and Bela Lugosi.

The scene is set in a film studio where a man is discovered murdered. A young scenarist takes a hand in the game and unmasks the guilty person, thus clearing suspicion from the leading lady, who has been arrested.

The action of this drama, which will be shown at the Prince Edward Theatre on Tuesday at 3 p.m., is colourful and full of suspense, and the picture has the additional claim to attention in that it takes the spectator behind the scenes of a film studio.

Intriguing Novelty Film

"Trailing the Killer," the fourth film of this series, features Cæsar, the wolf dog. This is a very unusual production, the leading roles being played almost entirely by animals, who, nevertheless, present an extremely convincing and logical plot. Human intervention occurs only at such moments as the furtherance of the story demands. This film has a novelty, too, in the fact that dialogue is extremely limited, an extremely refreshing feature, which allows one to devote one's attention entirely to the story as presented by animal actors.

There are extremely convincing fights between Lobo, the wolf dog, and a rattlesnake, and later a conflict between the same animal and a mountain lion. These encounters provide definite thrills. "Trailing the Killer" is not merely another wild animal picture, but a well-made and dramatic story containing heart interest and romance, in the life of the American wilds. This film will be Trade shown at the Prince Edward Theatre on March 29, at 3 p.m

Jack Oakie Again

"Uptown New York," which is being presented at the same theatre on March 31 (also an afternoon show), features Jack Oakie, Shirley Grey and Leon Waycoff. The story details the illicit love experience of a girl with a young doctor, who afterwards marries a girl of his own class. The proprietor of a chain of chewing-gum stands falls in love with her, and the girl, although she does not return his love, marries him. An outstanding sequence in the film is the wife's wedding night confession, with its totally unexpected reaction on her husband, a real gem of characterisation on the part of Oakie.

"Uptown New York" provides Oakie with the best rôle of his career. There is laughter, stirring drama and pathos in this story of high life and low life in New York.

RALPH LYNN

TOPS AUSTRALIAN POLL

In a competition organised by British Dominions Films, Ltd., for the most popular British film star in Australia. Ralph Lynn tops the list.

Jack Hulbert, who scored such a great success in "The Ghost Train," "Sunshine Susie"—the film that has broken all records in Australia—and "Jack's the Boy," came second in the competition.

Tom Walls came third and Renate Muller came fourth.

KINEMA'S GIFT

On Wednesday a cheque for £57 17s. 2d. was received by the Lord Mayor from Coun. H. O. Emmony, who presented it on behalf of patrons of the Nottingham Hippodrome. The money represented the balance of a sum of £153 given by the patrons towards a poor children's treat last year. The ceremony took place on the stage of the Hippodrome. The committee for the fund consisted of A. Foster, manager, Hippodrome; A. E. Tomlinson, manager, Mechanics; Coun. Emmony, and Mr. Newman, Poor Law Superintendent.

Sheffield

Albert Hall.—"Night Mayor" and "Western Code" (U.A.).

Central P.H.—"The Mask of Fu Manchu" and "Born Lucky" (M-G-M).

Cinema House.—"Strange Interval" (M-G-M).

Electra Palace.—Mon., "World and the Flesh" (Paramount); Thurs., "Dangers of the Arctic" (Pathé).

Hippodrome.—"Horse Feathers" (Paramount) and "Big City Blues" (Warner).

Regent P.H.—"Movie Crazy" (Paramount).

Union Street.—"Pack Up Your Troubles" (M-G-M) and "Pleasure" (Pathé).

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
PHONE GULLIVER 5451-3

KINE
THEATRE
SECTION
SHOWMANSHIP · EQUIPMENT · PROJECTION · CONSTRUCTION
MUSIC SUGGESTIONS · SOUND & COLOUR

Theatre
Furnishing
Pixtons Ltd.
65-NEWMAN STREET
LONDON.W.1.

FLOODLIGHTING POINTS DISCUSSED

AT CONFERENCE OF ARCHITECTS AND ENGINEERS

THE fifth of the conferences between architects and lighting engineers on various aspects of building illumination took place yesterday (Wednesday) at the Lighting Service Bureau, 2, Savoy Hill, W.C.2.

H. Lingard, A.M.I.E.E., introduced the subject of "Floodlighting" in a paper, which set out the problems involved and their solution.

Floodlighting, he said, as applied to the illumination of building facades, brings the illuminating engineer and the architect into very close contact, since it has a profound effect upon the appearance of the architect's work, and only by careful collaboration can complete effectiveness be achieved. It is profound in its effect, and influences the appearance of a building in much the same way as the quality of a musical instrument influences the work of a composer.

What is Floodlighting ?

Systems of illumination are so often misquoted as floodlighting systems that it is as well to have a definition of what the term floodlighting implies. By floodlighting is meant the inundation or covering of surfaces with a more or less even distribution of light, and in its application to buildings, these surfaces are usually in the vertical plane. The plane of reference for floodlighting is therefore the vertical, and not, as is the case in ordinary lighting practice, the horizontal (working plane).

Without this proviso all general illumination would be floodlighting.

Analysis of the Problem

We may take it that the exterior of a building is made as pleasing, dignified, impressive, or beautiful as possible by the architect in order to secure the attention and appreciation of passers-by.

During the daytime it receives light from a hemisphere of sky (and occasionally direct light from the sun), and a certain character is secured by the interplay of light and shadow on surface irregularities in the form of mouldings, cornices, etc. All other objects in the vicinity, however distracting in nature, receive the same impartial illumination.

After dark, the building fades into oblivion—or is floodlighted and stands out in sharp contrast to the black frame of its surroundings. This peculiarly favourable condition secures from the building a glance from even the most casual passer-by, and if the floodlighting is tastefully executed, everyone will carry away a favourable impression of the edifice. Due to the greatly increased attention secured for a building in this manner, we may say that every floodlighted hour is worth many daylight hours.

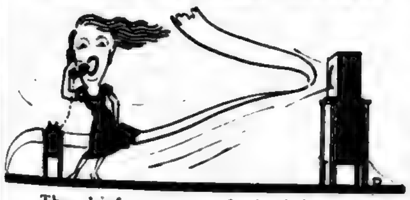
As with everything else, floodlighting may be good, bad or indifferent, and its keenest critics are naturally to be found in the architectural profession. As the object of this address is to provide material for discussion, let us carry our analysis of the floodlighted building a stage further.

In deciding on the system of floodlighting to adopt we are faced with the following alternatives:—

(1) To attempt to imitate the daylight appearance of the building.

(Continued on page 52.)

"WHERE THE BEE SUCKS"



The chief operator dashed into the manager's office in a great fluster.

"What's happened?" queried the manager.

"Something terrible, sir! I got to go home!" he explained.

"But the show starts in ten minutes, man," expostulated the boss.

"Can't be helped, boss," returned the other. "The missus has got the vacuum leads mixed up with the wireless, and the loudspeaker's sucking the wallpaper off the wall."

The Observation Window

Colour Flood Openings

Badly Projected Slides

Will Day's Magnum Opus

IN many kinemas it is the practice to colour-flood the opening titles of a film from the second projector. This undoubtedly enhances the appearance of titles, provided it is carefully done. The appearance is however altogether ruined if the title and colour-flood are not switched on simultaneously, and if the colour-flood is not shut off at the correct instant. The flooding light should either be cut off abruptly at the opening of the first pictorial scene, or should be faded out by dropping the dowser as the final title fades.

IT is rather remarkable that so many otherwise well equipped kinemas seem to find it impossible to show a well-projected slide, particularly when slides form part of the entertainment, as when they are used to put over a musical interlude, a poorly projected slide creates a very bad impression in the minds of the audience.

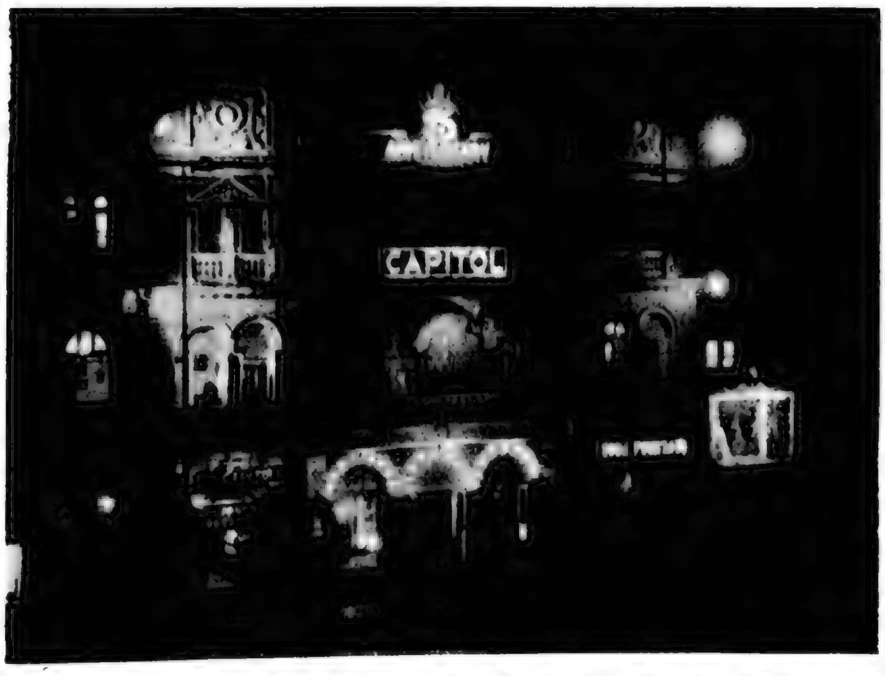
OFTEN the fault lies in the apparatus—frequently one of the disused low-intensity lamp-houses has been pressed into service. Even when using such inadequate apparatus, the appearance of the slide would be much improved if the light were cut off while the slides were changed; the slide carrier must be so supported that it will not vibrate when the next slide is put into position. Another very obvious refinement would seem to be to mask the slide in to the standard 3:4 shape—say, 2¾ in. by 2 in.—and see that the lens is of suitable focus for it to suit the size of screen.

MENTION of this matter recalls the number of cases in which some stock trailer, which may have been in use for years, continues to be projected in a manner which would never be tolerated for programme films. Many such films are obviously in very poor condition as regards perforations, and are probably terribly buckled by gate heat.

THE fruit of the labours of many years will mature, probably, I understand, during this year, when "25,000 Years to Trap a Shadow" appears. From the pen of our Trade historian, Will Day, F.R.P.S., F.R.S.A., this comprehensive volume traces the origin of kinematography, assigning due credit to every inventor who has been associated with it.

A COLLEAGUE of mine who has been privileged to see the MS. tells me that what will probably arouse most interest on both sides of the Atlantic are the authenticated and documented chapters which clearly define Edison's claim as inventor of the film. Among other documents quoted is a judgment of an American court, which shows that Edison's contribution towards kinematography was limited to its commercial exploitation at a time when patents had already been filed in this country by William Friese-Greene, to whom more than any other individual Mr. Day credits the true invention.

J. BENSON.



The Capitol, Bombay, is the property of Globe Theatres, Ltd., the leading theatre circuit in India and Burma. It is seen here illuminated for its fifth Anniversary

SIEMENS PLANIA CARBONS
EVERY PIECE
A MASTERPIECE

EVEREST TO BE FILMED BY INFRA-RED

KODAK SENDS SUPPLY BY AIR MAIL TO HIMALAYAS

WHEN, through the columns of London newspapers, the marvels of infra-red photography were placed before the world, it was not expected that it would so soon take its place as a useful method of kinematography; yet, such is the case.

It has become possible now to use infra-red at considerable speed, and it is of interest to learn that a new type of high-speed infra-red kine.-film will be used in the forthcoming aeroplane flight over Mount Everest. Its use will enable much clearer pictures to be taken than if the ordinary kine.-film were used.

Although infra-red motion picture film has been in existence for some years and has been employed by American film producers, its comparative slowness has somewhat restricted its use. The new film, which has been produced by Kodak, is considerably faster and with it motion pictures can be taken at full camera speed with a lens aperture as wide as f/4.5.

Eight thousand feet of this new infra-red kine.-film have been supplied by Kodak for the Gaumont-British kine.-operators, who will accompany the Houston Everest Air Expedition.

The film was sent to India by air mail. Altogether, more than 100,000 ft. of kine.-film have been supplied by Kodak for the expedition.

"THE IDEAL KINEMA"

A TRIBUTE FROM INDIA

WE take this opportunity to congratulate you on your new venture "The Ideal Kinema and Studio" and must say that, apart from the excellence of the production which lives up to the "KINEMATOGRAPH WEEKLY" standard, the information in it is bound to prove indispensable, not only to exhibitors and distributors, but also to prospective theatre owners.

Wishing you all success,
KOOKA SIDHWA & Co.,
The Capitol, Bombay, India.

BROCKLISS, LTD.

EQUIP OCEAN LUXURY SHIP

J. Frank Brockliss, Ltd., so well known for the equipping of kinemas with projection apparatus, have during the past two or three years extended their ramifications to ocean liners. Their most recent installation is that on the new luxury liner *Queen of Bermuda*, which has just arrived at New York prior to making her maiden voyage to Bermuda.

This liner, like her sister-ship, also equipped by them, is absolutely the last word in luxury. It is owned by Messrs. Furness, Withy and Co., the well-known shipowners, and is used exclusively to carry passengers between New York and Bermuda.

The equipment on each vessel consists of two super-Simplex projectors, fitted with Peerless L.I. arcs, and in addition, both spot-lights and slide lanterns are provided. Resistances, shutters, etc., were also supplied by Messrs. Brockliss.

It should be noted in passing that Messrs. Brockliss have also equipped with their Simplex the *Berengaria*, *Majestic*, *Homeric* and the *Empress of Britain*. It is also interesting to know that on ocean-going vessels 199 Simplex-Acme sound-on-film projectors have been installed in addition to a further 80 Simplex standard projectors.

REAL MOVIE CRAZINESS

STREET INCIDENTS AT LIVERPOOL

"THERE is no limit to movie craziness," a cynic was overheard to remark as one of the emissaries of the Forum Kinema (A.B.C.), Liverpool, rigged up in his equipment to take a few "shots" in one of the busy Liverpool shopping streets.

Without knowing it, he was paying the Forum management quite a graceful compliment, for the object of the stunt by E. E. Lundy was simply to concentrate attention on the fact that "Movie Crazy" was appearing at the Forum.

Dressed in a lady's pyjama suit, as depicted in the film, the imitating Harold Lloyd paraded the streets carrying under his arm what might have been mistaken for a movie camera. The only normal thing about it was the tripod, which was true to type, but this "movie camera" was different to all others, in that it consisted simply of a black box with a huge circular aperture, dummy handle and advertising inscriptions.

Every now and then Harold Lloyd's double halted to pretend to take "shots" of pedestrians.

People were much amused by the antics of this advertising character who appeared to have a real flair for the job.

CHATHAM GOES CRAZY

Putting Over "Horsefeathers"

"Horsefeathers" (Paramount) was stunted by Herbert Webster, of the Chatham Empire Theatre, in original and very effective fashion. A life-size cut-out of a horse adorned with feathers was mounted on a trolley, and this amusing contraption was drawn around the streets of Chatham and Gillingham by four "college professors," who blew trumpets, pulled people's legs, and generally acted the giddy Marxian goat.

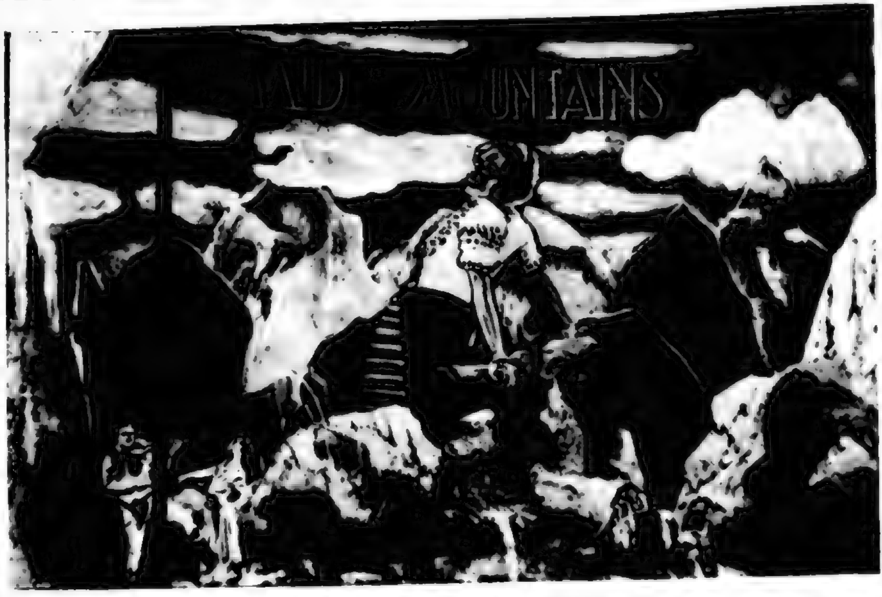
At the theatre door panels bore crazy designs, and, during five-minute intervals, the four crazy ones, when not gagging with the attendants and being chased, fooled about on the stage with an "organ," from which the keys fell out and balloons arose.

CLOCKING-IN STUNT

For "One Hour With You"

Here is a good stunt from the Empire Kinema, Birkenhead, where "One Hour With You" (Paramount) is the attraction.

Close to the pay-box are suspended four alarm clocks, which are set so that one rings approximately every five minutes. The patron who is fortunate enough to be approaching the pay-box, or purchasing a ticket, when the alarm bell commences to ring receives a free seat.



This striking mountain scene with a real waterfall flowing into a miniature lake was staged by J. S. Nairn, of the Ritz, Edinburgh, to exploit the MAID OF THE MOUNTAINS (Wardour)

EDINBURGH DISPLAY PROVES A BIG DRAW FOR "THE MAID"

Mountain Scene with Real Waterfall Staged by J. S. Nairn of The Ritz

A ROCKY scene, with a real waterfall and miniature lake, was recently staged by J. S. Nairn, of the Ritz, Edinburgh, and quite a lot of publicity for "The Maid of the Mountains" (Wardour). Realising that many showmen will be interested to learn how the waterfall was worked, we are giving a full description of the stunt, together with an illustration and diagram.

Some idea of the general lay-out of the setting can be obtained from the picture. The figures in the foreground were cut from a 12-sheet poster and pasted on to three-ply wood, while the rocks were painted on three-ply by J. S. Nairn.

The backcloth was made of blue paper and was painted with mountains and clouds. Occupying a prominent position in the setting was a cut-out figure of Nancy Brown, measuring 3 ft. 6 in.

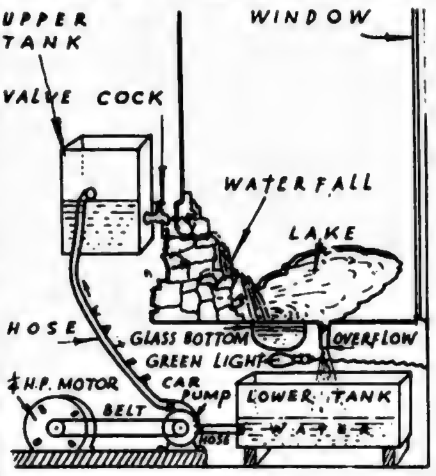
The whole ensemble measured 10 ft. by 6 ft. by 3 ft.

Of chief interest was the waterfall, which was 24 in. high and flowed into a lake directly below. Rough lumps of granite and cement were provided for the water to flow over.

The lake measured 4 ft. by 1 ft. 4 in., and had a depth in the centre of 9 in. On the bottom of the deepest part, which was directly below the waterfall, was a piece of glass through which a beam of light was projected. This gave a beautiful effect and showed the goldfish to advantage.

Surrounding the lake were rough rocks, sand and natural moss, while on the water were a number of celluloid ducks.

The diagram shows how the water was kept circulating. A tank was placed directly underneath the overflow of the lake, and a small motor-car circulating pump, purchased at a scrap merchants for a few shillings, was connected to this tank. A ¼ h.p. electric motor drove the pump, which in turn pumped the water to a higher tank which was located on a slightly higher level than the top of the waterfall. A valve cock on this tank regulated the flow of water to the waterfall.



PICTURE FANS LEARN HOW

"Movie Crazy" Tie-Up at Bromley

Outstanding success has attended the exploitation stunt at the Palais-de-Luxe, Bromley, for the presentation of "Movie Crazy" (Paramount).

Raymond S. Taylor, manager of the house, has arranged a comprehensive display to illustrate the whole process of film making and showing. Dummy figures—to represent artists on the set—are confronted by microphone and camera, and, in addition, a Kalee projector, complete with Western Electric universal base amplifier and motor control box are on view.

Particular interest is displayed in the Western Electric control box, and such is the thirst for knowledge that R. S. Taylor finds it necessary to have a projectionist on hand to answer the many questions put by the patrons.

THIS EXHIBITION
MOVIE CRAZY
on the Set
MOVIE CRAZY

This display, illustrating the whole process of film making and showing, was arranged by R. S. Taylor, of the Palais de Luxe, Bromley, to publicise MOVIE CRAZY (Paramount). It consists of microphone, camera, Kalee projector, complete with Western Electric Universal base amplifier and motor control box

HOW TO REPLY BY 'PHONE

MANCHESTER SHOWMAN'S SMART STUNT

BRIGHT ideas are always plentiful at the Theatre Royal, Manchester, under Louis Lewis management, and last week when a big programme included "The Crash" and "Street of Women" saw a further contribution.

Announcements in the personal columns of the Press and on leaflets and display boards informed readers that the theatre management would 'phone several suburban subscribers, and if the latter repeated the following words: "Hello! Are you going to see the great programme at the Theatre Royal next week, Ruth Chatterton in 'The Crash' and Kay Francis in 'Street of Women'? they would receive ten shillings each.

This clever stunt received a considerable amount of space in the Manchester papers.

Further interest in the programme was aroused by three hundred double crowns and one hundred and fifty box-office cards, which carried the following wording: "Important Notice. There will be no talking pictures in Manchester next week to compare with the programme at the Theatre Royal. . . ."

A tie-up with Woolworth's for the book, "The Crash," and window displays in twelve other shops completed a most successful campaign.

ON EASY TERMS

"Payment Deferred" Tie-up

When "Payment Deferred" (M-G-M) was screened at the Plaza, Coventry, manager S. J. Hobbs arranged a special window display of credit system articles with a large high-class furnishing store.

The whole of the front window was set to represent a lounge or drawing room. A fireplace and electric fire were loaned by a hardware firm and a leading tailors loaned a figure in evening suit in return for a small notice.

The small figure in top-hat seen in the accompanying illustration is a mechanical window tapper, with moving head and arms. This attracted the children's attention and they made the parents stop and look.

A small table, complete with whisky and soda (real) was included in the display. In front of the window were several scenes from the film and two cleverly worded cards tying-up "Payment Deferred" with the store's easy payments system.

SHOWMAN FILM EDITOR

Free Publicity at Ludlow

J. Barclay Binmore has pulled off a neat stunt with Ludlow's leading paper by being appointed film editor of the paper. He writes the local film notes under the heading of "Film Flashes" and supervises the weekly "Cinegrams" competition.

"Film Flashes" are quite separate and distinct from the ordinary advance Press paragraphs given to the following week's attractions—they are gossip pars which deal with pictures and film personalities in the films shortly being shown at the Picture House.

They occupy a double column spread on the front page of the *Ludlow Standard* each week and the paper, in launching the new feature, broadcast special bills all over the district. The articles are supplemented by a Cinegrams competition which is changed every week.

This centres around the name of the stars in the following week's pictures, some recent Cinegrams queries being: "Why did Stewart Rome?" "Why was Edmund Lowe?" Free seats are offered as prizes.

J. Binmore has found since writing these weekly film notes that his Ludlow public have become more "picture conscious." He is now in touch with the local paper in Leominster, so that this valuable free publicity medium can be extended for the benefit of his Leominster theatre.

DESERT SCENE

For "Fires of Fate"

F. J. D. Ward, manager of the Plaza, West Bromwich, arranged a full window display with Woolworth's for his screening of "Fires of Fate" (Wardour).

A background in bas-relief depicted a desert scene with large heads of stars in the top corners, fronted with pyramids of the novel, "Fires of Fate." Coloured bunting completed the setting, which was liberally supported with coloured stills and announcements.

"ROME EXPRESS" AT BURTON

Campaign Starts Four Weeks Before Run

Arthur Rix, of the Burton-on-Trent Electric Theatre (Gaumont-British) is well to the fore again for his exploitation of "The Rome Express" (Gaumont).

Four weeks previous to showing he arranged a very large and prominent frieze round the entrance lounge which read in bold type, "'Rome Express' due here soon."

Also specially large hand-written posters were posted up in the windows of the front entrance in imitation of railway bills, advertising "For First-class Enjoyment Travel by the Rome Express for a non-stop run of record entertainment."

He also arranged for the foyer to be decorated with photographs of the leading players with descriptions of the characters they portrayed, while a large four-panelled screen showed stills of the film in course of production.

Following a very intensive newspaper advertising campaign, 1,000 brochures were mailed to prominent residents in the town, whilst 4,000 throw-aways were distributed from house to house.

Three weeks before the screening a trailer was shown, accompanied by very realistic train effects on the non-sync. The front of the Electric Theatre was covered with an enormous hand-painted cut-out of a Continental railway station with the Rome Express just arriving; this was made very effective by concealed lighting, which proved very eye-catching.

LADIES' WEEK

Smart Idea at Sheffield

Having "Purchase Price" and "Street of Women" (Warner), two films with special feminine appeal booked for the same week, J. Ramsden, manager of the Pavilion, Barnsley, hit upon the happy idea of organising "A Ladies Week."

A lengthy personal appeal in the columns of the local newspaper was made. This not only stressed the appeal of the films to ladies, but introduced some interesting data, which gave the appeal a real interest.

Ladies' Week was also boosted on the screen and on special posters.

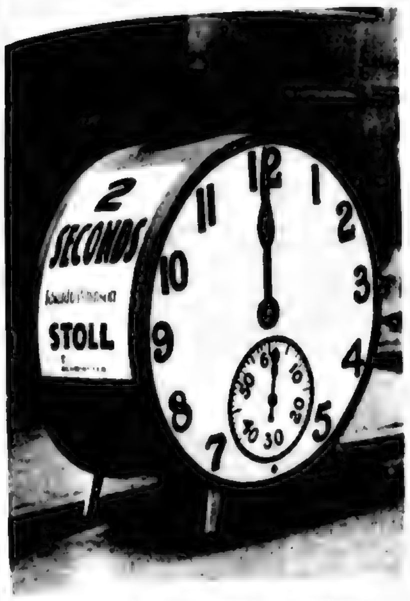
MOVIE
CRAZY

A considerable amount of attention was attracted to MOVIE CRAZY (Paramount) at the Hippodrome, Derby, by this display arranged by Manager E. Vincent

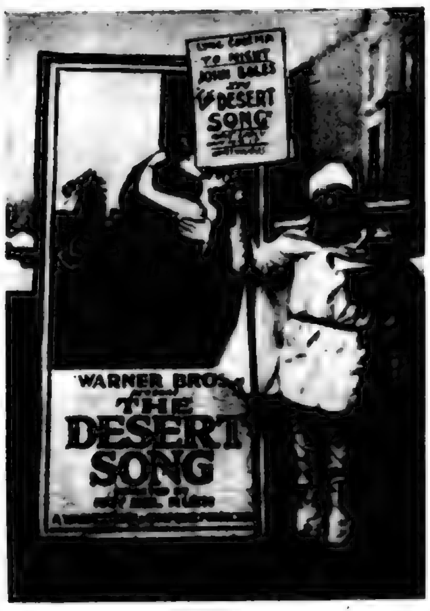
Showmanship in Pictures

BOX OFFICE PROMOTION STUNTS AS SEEN BY THE CAMERA

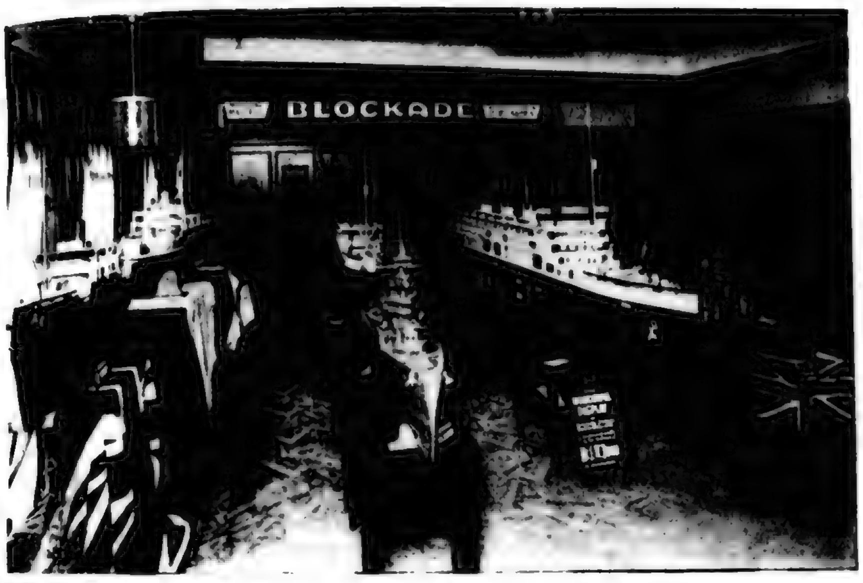
Here is another collection of pictures showing how managers are keeping the show before the public. Look over these and see if there are any ideas which you may adopt with profitable results.



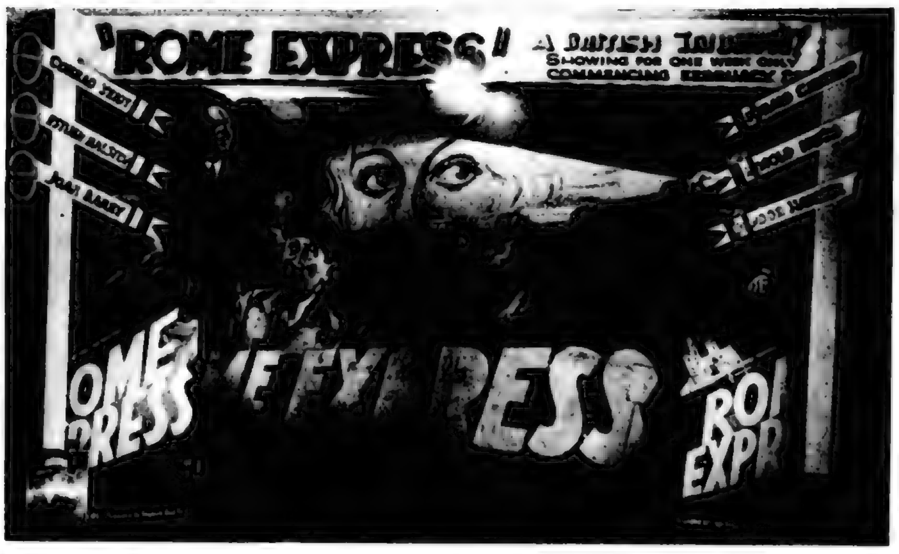
Clock used by W. Collings, of the Stoll Picture House, Bristol, to boost TWO SECONDS (First National)



A street stunt for DESERT SONG (Warner), by M. Percy of the Lyric, Ballymena, Ireland

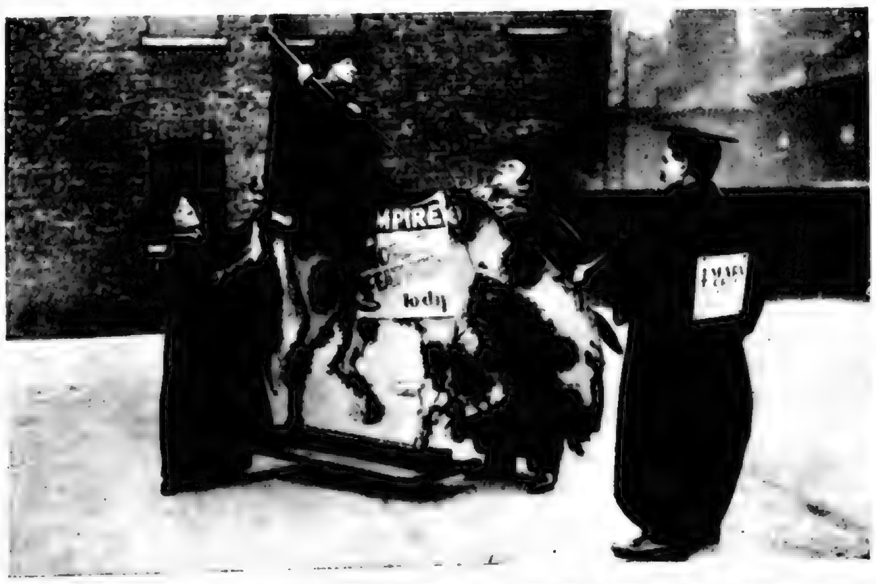


An exhibition of model ships made of tin cans formed an interesting boost for BLOCKADE (New Era) at the Electric Theatre, Bournemouth

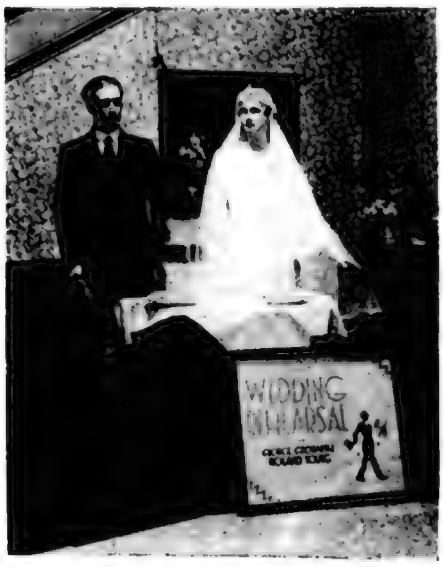


ROME EXPRESS (Gaumont) was well exploited at the New Victoria, Edinburgh. An attractive display with railway signals ingeniously employed for the names of the stars

A tie-up with a furnishing store by S. J. Hobbs for his presentation of PAYMENT DEFERRED (M-G-M) at the Plaza, Coventry



Much amusement was caused at Wood Green by four men and a wooden horse publicising P. Swanwick's presentation of HORSE FEATHERS (Paramount) at the Empire. A similar stunt was used by H. Webster to advertise the same film at the Empire, Chatham



An effective display for WEDDING REHEARSAL (Ideal) by manager H. S. Dunbar, of the Picture House, West Hartlepool

SMILIN' THROUGH

The variety trailer for SMILIN' THROUGH (M-G-M) featured at the Trocadero (manager E. J. Smidmore) Liverpool, described in last week's KINE. The vocalist was one of the Trocadero ushers

The story of THE HOUNDS OF ZAROFF (Radio) was well told by this attractive vestibule display staged by Manager Corne, of the New Imperial, Cardiff

PHOTOS TAKEN OF PUBLIC

Manchester Film Face Contest

CONSIDERABLE originality featured Dennis Walls' campaign on "Make Me a Star" (Paramount) at the Casino, Rusholme, Manchester.

A cameraman was sent around the locality and while pretending to take photos of most people he saw, he actually "snapped" a very small number. An announcement was made that the best film faces photographed would be reproduced on the screen and that 10s. 6d. would be given to any person present whose picture appeared.

A "Make Me a Star" contest for amateur variety artistes was organised on the Friday night, with Mr. Walls as compère. This was a great success, and as a result the contests are to be continued.

Another clever piece of showmanship by D. Walls was for "Illegal" (First National) and "Attorney for the Defence" (U.A.). A six-sheet poster, with the following lettering, was displayed on the house front:

"Important.—The management have to point out that the film booked for to-day is 'Illegal.' However, as this has been passed by the public Censor, it will be shown as usual. In the event of inquiries being made, Edmund Lowe has been engaged as 'Attorney for the Defence' at the end of the week."

To publicise "Insult" (Paramount) patrons were invited to enter a competition by sending in details on a post-card of any "Insult" they had suffered. Complimentary tickets to see the film were awarded for the most interesting efforts.

ON THE DUDLEY FRONT

G. Almond Jones Busy

G. Almond Jones, manager of the Regent, Dudley, has arranged a number of smart tie-ups recently in connection with his film programmes.

For "Rome Express" (Gaumont) he arranged with the local laundry to accompany every parcel delivered with a handbill, "Rome Express will not deliver your laundry as speedily as the Dudley Laundry. Have your laundry delivered by us and see 'Rome Express' at the Regent." This was supported by an attractive window setting having a large cut-out of the Rome Express engine, together with stills of the film's time, etc. Woolworth's also arranged a special show of the book in their windows and provided a quantity of the novels for foyer display. To put over "Jack's the Boy," G. Almond Jones arranged a number of shop-window displays, including one with the local wine shop, and distributed handbills with catch-phrases anent tonic wines and the tonic effect of Jack Hulbert. By featuring the organist—Norris Bosworth—in the latest song hits, G. Almond Jones has secured valuable publicity for the Regent. He has tied up with Woolworth's record department to supply forms to customers to fill in request tunes to be played at the Regent.

SELLING A DUAL BILL

Kidderminster Tableaux

Last week, the display window at the Grand, Kidderminster, contained two outstanding tableaux, which reflected credit on Bob Gudgeon and Harry Blent.

The background for "First Year" (Fox) was a rural scene, with a moss-covered church in the distance and hamlets dotted amidst fields; with sidewings to match.

Showing how arresting a cut-out can really be, the head and shoulders of Charles Farrell and Janet Gaynor occupied the main centre in their full wedding attire; whilst at the head and bottom of the window were the title of the film and cast—the whole being taken in its several portions from a 48-sheet. Amber lighting embellished the scena.

"Money Means Nothing" (Paramount) was the subject for the second display, and this time the background and side-pieces depicted a hotel lobby, with realistic palms in pots at either side. In the centre was a cut-out from a 48-sheet of Irene Rich, Gibb McLaughlan and John Loder, in characteristic attitudes and attire, seated at a dinner table with the waiter pouring wine.

The menu was a circular of similar size, giving forthcoming attractions. Amber subdued lights brought out the best of the scene, which was encircled at top, bottom and sides by strips giving the title, cast and day matter.

COAL WAGONS ON PARADE

Clever Boost for "Black Diamonds"

A tie-up with the Wigan Coal Corporation for use of a number of coal wagons in a parade staged to exploit "Black Diamonds" (Warner) netted a lot of publicity for H. Parkin, of the Grand, Warrington. Naturally all the vehicles were bannered with streamers. This procession attracted a whole lot of attention.

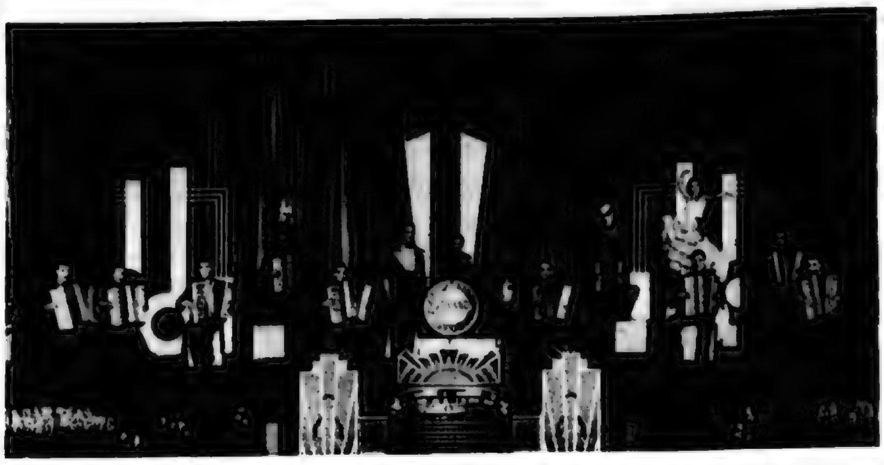
At the entrance to the Grand a display of mining equipment—lamps, picks, etc.—was staged, together with a huge piece of coal weighing approximately 17 cwt.

In the vestibule was an illuminated 12-sheet, surrounded with stills, underneath which were placed five lumps of coal weighing approximately 1 cwt. each, together with other mining equipment.

"X" MARKS THE SPOT

A. B. Preston Swan, resident manager of the Cambridge Cinema, Glasgow, the theatre which has received a great deal of attention recently, from burglars, thought of an ingenious stunt, to advertise one of his forthcoming attractions, by tying it up with the attempted burglaries.

Outside the theatre he exhibited the following bill: "X marks the spot, where the attempted burglaries took place. Pay us a visit to see 'Doctor X' (First National), but you are advised to enter by the door and not the roof."



New drapings by George Pixton at the Capitol Wembley, form a beautiful background or stage presentations. A new three manual Compton organ with illuminated console mounted on an electric lift is shown in the foreground

AROUND THE LONDON SHOWS

Straw Hats at Peckham—Chickens in Vestibule—Wood Green Crazy Stunt—Big Heads at the Coliseum—Last of the "Regal" Shows

AN amusing "stunt" to exploit "Movie Crazy" was worked by the management of the Tower Kinema, Peckham.

Prior to the screening of the film there was a Press campaign for 20,000 straw hats—an implied compliment to the star in the picture. Shops in the district were visited, and anxious inquiries made for the headgear. Needless to add, the local hat shops could not supply such a large order. But it resulted in good publicity. An appeal was also made to patrons to provide the desired headgear—again unsuccessfully.

As a last straw (sorry!) the Gaumont-British sent out an "S O S" to the public for "boaters" of any shape and condition. The crowning touch was the offer of a cash reward to any person who presented one to the manager at eleven o'clock on the Monday of the week of showing of the film. What a brainwave on somebody's part, and what a tangible reminder of this week's "attraction."

A Live Stunt at New Cross

Many and varied have been the vestibule displays to publicise a film. But I think the palm must be awarded to E. C. H. Rowland, of the New Cross Kinema.

It will be recalled that "Movie Crazy" has an incident concerning a chicken run. Mr. Rowland hit upon the idea of exhibiting live chickens in a cage in the kinema vestibule. And it created enormous interest! One would think the public had never seen a chicken run before if one judged by the crowds that congregated around the display. A "live" stunt, Mr. Rowland!

Nancy Brown, the B.I.P. star, on the occasion of her visit to the Palace, Kensal Rise. With her are W. C. Dawes, director of the kinema, B. Henry, Wardour London Branch Manager, and F. Theobald

By the way, I must pay a tribute to the very fine scenic display which the kinema exhibited in connection with the exploitation of "Baroud."

Another Opera at the Elephant

"Mick" Hyams, of the Trocadero, Elephant and Castle, tells me that they are proposing to stage another opera.

As before, it will be under the direction of T. C. Fairbairn, who so successfully produced "Pagliacci" and "Cavalleria Rusticana." The further opera is in response to hundreds of requests, and although at the moment the particular piece is "a secret," I gather it will be a popular choice.

Riding the Wooden Horse

Percy Swanwick, of the Empire, Wood Green, caused great amusement last week when to publicise "Horsefeathers" he had four men and a wooden horse touring the district.

The horse was a life-size model cut out of plywood, painted and coated with feathers, and a small four-wheel truck mounting enabled it to be rocked up and down. On the saddle (bicycle) of this was perched a wigged "Harpo," who, with a motor horn fitted to a piece of tubing, and other fittings, attracted the attention of the public as his rocking steed was led about. All the men were gowned and capped in the approved style, and included plenty of knock-about comedy stuff in their journeys. The programme details were carried on linen discs attached to their backs.

Service at Bethnal Green

I found W. Morgan, of the Museum, Bethnal Green, doing exceptionally well with "Maid of the Mountains" (Wardour), and I fully expected to hear that he had been putting out some extra publicity to fill the house. This was not the case, but the reason of the Museum's popularity is not hard to seek after a chat with Mr. Morgan, when he expounds his views on a manager's duties and a visit to the hall to see the result of the staff's instructions.

Frequent cleaning during the day following a thorough cleaning before the house opens keeps the place fresh and reacts favourably on patrons who appreciate being shown to seats free of litter.

Wembley Capitol Improvements

Visiting the Capitol, Wembley, I found the stage had been considerably brightened following the installation of new drapings by George Pixton.

A greater depth of stage has been effected, too, by fitting a new screen by Bulman Jupiter 10 ft. further back, allowing more elaborate presentations to be made. The setting used during my visit was very neat and tasteful and modern in design. It fitted well with the new screen tabs of silver and black and consisted of a centre plane and two side adornments carried out in black and white.

H. Beck, the general manager, was responsible for the designing of these and a novel feature was the fitting of lamps into the white panels and bringing them up on a dimmer.

Coliseum Pictures

Deserting spectacle and super-variety, the Coliseum, Charing Cross Road, went over last week to pictures with "Movie Crazy" and "Payment Deferred." This was the same programme as that at the Stoll Picture Theatre, Kingsway, which still keeps up its reputation as one of the most consistently popular kinemas in London. The Harold Lloyd giant heads on the bodies of attendants, soberly clad in black, created quite a lot of attention outside the theatre.

Last of the "Regal" Shows

Last week saw the end, temporarily, I hope, of the "William Pepper Presentations" at the Regal, Marble Arch. Each week "Bill" Pepper, in conjunction with Starkey and the Regal Virtuosi, has put on admirable stage shows that have become one of the musical features of the West End. Alas, the orchestra has now been disbanded. I am thinking, however, that the Regal's manager will triumph over difficulties, and anticipate that we shall still see something original in "presentations."

However, to revert to the last musi-cum-lighting show, it can at once be said that the management went down with flying colours. It was a typical "William Pepper Presentation"—tuneful melodies by the virtuosi and a colourful setting. The motif was three centuries of dancing, and as Starkey conducted the orchestra through the ages, the background changed in keeping with the period. It is obvious that the idea afforded full scope to the ingenuity of the producer and orchestra; and they acquitted themselves to the evident satisfaction of the audiences, every performance being loudly applauded. It was a fitting "swan song." By the way, there will be a permanent record of the shows, as I understand that the Pathé concern have taken "shots" of the stage setting, and "Bill" Pepper's studio, and they will be included in a "topical" film.

Chinese Dressing

The current newspaper story of the death of a prominent Chinese General after his failure to withstand the Japanese attacks was admirably capitalised by U.A. and Rex Publicity in connection with the showing at the Regal of Columbia's "Bitter Tea of General Yen." An imitation newsbill announcing "Chinese General's Suicide" focussed attention to the distribution of a newspaper-type folder, which detailed in true journalese the high light of the film.

In addition to this attractive novelty, the exterior of the theatre was decorated in Chinese fashion by Bill Pepper. Details of the film and cast were printed in Chinese style on banners, and wind-bells and lanterns were hung from the canopy. On the most conspicuous position of the façade there was a large cut-out 15 ft. high, executed by Rex, and inside were more typical Chinese decorations. In the handsome Chinese lounge of the theatre Mr. Pepper installed a fortune teller, under the title of a character in the film—"General Yen's adviser"—who gave free readings to patrons.

LONDONER.

PROGRAM TOLD OVER RADIO

Brighton Tie-up with French Station

SHOWMANSHIP through a new medium—that of the radio—is bringing valuable advertisement to the Princes Cinema, Brighton, and the "Sixty-Six" Hotel, Montpelier Road—both of which are under the enterprising proprietorship of Harold B. Millar.

Mr. Millar has arranged for a series of announcements to be broadcast from Radio Normandie every Thursday evening, giving the attractions at his kinema, and also mentioning the "Sixty-Six" Hotel. But he has gone one further than that!

In each announcement there is a "lucky word," the announcer saying: "Our lucky word to-day is ——." The first fifty listeners who write in to Mr. Millar, or apply in person at the Princes box-office, are given free seats if they are able to give correctly the "lucky word."

The Princes is believed to be the first kinema outside London to broadcast its programme over the wireless, while H. B. Millar has been told that the "Sixty-Six" is the first hotel in the country to advertise in this way.

Harold B. Millar is the vice-chairman of the Sussex branch of the C.E.A.

FOUR EXTRA MATINEES

Result of Rotherham Boost

So successful was the boost of "Looking On the Bright Side" (Radio), organised by Horace Routledge, general manager of the Regent, Rotherham, that four extra matinées had to be arranged to accommodate those who wished to secure seats. The boost was inaugurated several weeks ahead of the screening with teasers on the screen, and the plugging of the song numbers from the film, both inside and out of the kinema.

Tie-ups were arranged with the music and radio shops, and there was a good lobby and outside display.

A special appeal was made to the country district patrons, to whom two hundred 'buses and trams carried a special message. Thousands of circulars and throw-aways were distributed over a wide area, and a big splash was made on the hoardings with specially designed hand-written 24- and 48-sheet posters.

The local newspapers devoted a considerable amount of extra news-space to the film.

GIVING THE ALARM

Bristol Perambulating Clock

To boost "Two Seconds" (First National) W. Collings, of the Stoll P.H., Bedminster, Bristol, had a huge model of an alarm clock made of three-ply wood, with a painted dial, 8 ft. in diameter, on each side.

This was carried round the streets by a man who got inside the contraption, and left only his head and feet showing. Inside the clock with him was an alarum bell, which he rang every few minutes. The seconds hand on each dial pointed to just two seconds.

On the front of the theatre Mr. Collings erected a working cut-out.

"CHANDU THE MAGICIAN"

Hay Mills Foyer Display

Harry Yorke, of the Adelphi, Hay Mills, Birmingham, staged another of his artistic lobby displays for "Chandu the Magician" (Fox). Against a dead-black background a huge head of "Chandu" was mounted. Small green electric lights in the eyes compelled the attention of every person who passed.

In front of this was mounted a fortune-teller's crystal on a black velvet stand illuminated by light from the base. Fancy coloured drapings surrounded the display and a selection of stills in star-shaped frames covered with "glitter" and lit by coloured floods completed the striking set.

"LOVE PARADE"

Tie-up with Shoe Store

An ingenious tie-up for "The Love Parade" (Paramount) was arranged by Victor Griffiths, of the Grand Cinema, Kingswinford, with a local shoe store.

The kinema vestibule was effectively decorated with a heart-shaped centre-piece on which "Nell Gwynne" shoes were artistically displayed. Effective surrounds consisting of coloured stills and portraits from "The Love Parade" completed the scheme.

A similar display was also staged in a shop window of the store in question.

SHIPS MADE OF TIN CANS

"Blockade" Exhibition

To arouse interest in "Blockade" (New Era), Manager H. W. Harward, of the Bournemouth Electric Theatre, displayed in his vestibule a complete fleet of warships, together with a model of the *Aquitania*.

The interesting part of the exhibition was that all the vessels were made of tin cans and tea chests. They were the work of F. W. Thiem, of Bournemouth.

Crowds of people invaded the vestibule to see this exhibition.

BLACKBURN'S FOUR MONKS

Street Stunt for "Dr. X."

Walking through the streets of Blackburn this week, four black-robed monks, with cowls and masks, were conspicuous figures. They carried sandwich boards labelled in big letters "Dr. X."

Other boards on their backs invited the public to solve the dread mystery by visiting the Savoy Cinema.

"If you think you are thrill-proof, see 'Dr. X,'" was one message, and the patrons rolled up well in response to this challenge by Percy D. Aubin, the manager.

MUSICAL SUGGESTIONS FOR APRIL 17 RELEASES

THE VALUE OF A CLASSICS LIBRARY

Hints for Creating Suitable Atmosphere

By A. W. OWEN

RELEASES this week are interesting from a musical atmospheric point of view, and in several cases the suggestions will be found to repay a little trouble and care in presentation.

"Scarlet Dawn," the Russian drama, has a distinct military atmosphere, and the famous Russian march from Tschaikowsky's suite, "Casse Noisette," is chosen for musical introduction. Synchronisation is urged, as the tonal effect of either organ or orchestra, combined with the symphonic combination on the record, is excellent entertainment to any class of audience.

I believe it was a couple of weeks ago when I suggested the opening movement (or part of it) to introduce a crook film, and this week I have chosen another section of the symphony, and advise all proprietors to add the complete work to their permanent library, and should be catalogued with our old "standby" and faithful friend, the "Unfinished Symphony" of Schubert.

There are three theme songs in "Good Companions," and a title theme song in "Love Me To-Night." In each case they should be featured.

The famous beer garden "Drinking Song" is chosen to introduce "Flesh," as the initial episode of the film takes place in that environment.

The sex drama, "Breach of Promise," opens in the atmosphere of the complete boredom of lonely country life, and Edward German's suite, "The Gipsy," contains in No. 2, "Lonely Life," a typical case of correct musical suggestion.

The music for the remainder are of an obvious nature.

"THE GOOD COMPANIONS" (Gaumont)

CERT. U. 10,146 ft. Reg. No. Br. Reviewed in *Kine*, March 2, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Jessie Matthews, Edmund Gwenn, A. W. Baskcomb, John Gielgud, Mary Glynne.

ATMOSPHERE.—Screen adaptation of J. B. Priestley's famous novel and stage play, depicting the life of a touring concert party, "The Dinky Dogs," with its ups and downs in the English small towns and countryside.

ORCHESTRA.—Potpourri of three principal theme songs, viz., "Three Wishes," "Let Me Give My Happiness to You," and "Lucky For Me." (Keith, Prowse and Co.'s publications.)

ORGAN.—As orchestra, using the professional song copies, which will be sent on application to any organist.

NON-SYNC.—Records of the above theme songs will be available in about a week, and numbers can be obtained from any gramophone record agency.

LIGHTING EFFECTS.—Blendings of bright, varied and contrasting colours.

"FLESH" (M-G-M)

CERT. A. 8,392 ft. Reg. No. F.8341. Reviewed in *Kine*, January 19, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, and two 6-sheets.

STARS.—Wallace Beery, Karen Morley, Ricardo Cortez, and John Miljan.

ATMOSPHERE.—Story of big-hearted German wrestler who is swept into the racket when visiting America, but proves that honesty pays. Opening scenes in German beer garden, and the rest in America.

ORCHESTRA.—"The Student Prince." Selection. (Chappell and Sons.) "Drinking Song" section only, commencing from allegro moderato, page 5 to end of page 6 in piano-conductor copy, played as introductory interlude only.

ORGAN.—As orchestra, using piano-conductor copy of above orchestration for solo adaptation. For synchronisation with record it is necessary to use the actual song (vocal and piano) copy.

NON-SYNC.—"Student Prince." Romberg. "The Drinking Song." Recorded on Columbia D.B.9083 by Allan Prior. End of song should synchronise with first sub-title of film.

LIGHTING EFFECTS.—Blendings of deep blue, violet and amber tints.

"LOVE ME TO-NIGHT" (Paramount)

CERT. A. 8,081 ft. Reg. No. F.8058. Reviewed in *Kine*, November 17, 1932.

PUBLICITY.—One 48-sheet, two 12-sheets, and three 6-sheets.

STARS.—Maurice Chevalier, Jeanette MacDonald, Charlie Ruggles and Myrna Loy.

ATMOSPHERE.—Romantic comedy, with smart dialogue and good theme songs.

ORCHESTRA.—"Love Me To-night." Selection. Or for short selection the theme song of same title only. (Chappel and Son.)

ORGAN.—As orchestra, with adaptation from the solo piano copy only for selection, and from the professional song copy for the theme song. Synchronisation is only possible with the latter number.

NON-SYNC.—"Love Me To-night." Selection. Recorded on Columbia D.X.430 by Debroy Somers and his Orchestra, with vocal augmentation; or the theme song, "Love Me To-night," sung by Layton and Johnstone on Columbia D.B.943.

LIGHTING EFFECTS.—Blendings of bright, varied and contrasting tints.

"SOLDIERS OF THE KING" (W. and F.)

CERT. U. 7,271 ft. Reviewed in this issue.

STARS.—Cicely Courtneidge, Edward Everett Horton.

ATMOSPHERE.—A comedy drama of the music hall with the military touch introduced by a guardsman lover.

ORCHESTRA.—"Soldiers of the King" and other tunes as selected from "Veterans of Variety," No. 1 Selection. (Francis, Day and Hunter.)

ORGAN.—As orchestra, using piano-solo copy for adaptation, but no synchronisation possible.

NON-SYNC.—"Soldiers of the King," recorded on Columbia D.B.878 by the B.B.C. Wireless Military Band.

LIGHTING EFFECTS.—Blending sequence of red, white and blue tints.

"AFRAID TO TALK" (Universal)

CERT. A. 6,300 ft. Reg. No. F.6105. Reviewed in *Kine*, November 24, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet, and two 6-sheets.

STARS.—Sidney Fox, Eric Linders, and Tully Marshall.

ATMOSPHERE.—A dramatic racketeer story of gangsters in political clothing.

ORCHESTRA.—Beethoven. "5th Symphony." (2nd allegro only.) Page 21 of piano-conductor copy up to first double bar on page 24. Played as introductory entr'acte only, with last bars synchronised with first sub-title of film projection.

ORGAN.—As orchestra, with adaptation from piano-conductor copy, either for solo or synchronised presentation with record, as detailed below for non-sync.

NON-SYNC.—Beethoven. "5th Symphony." (2nd allegro movement), first section only used as an introductory entr'acte, as detailed above for orchestra, which is on the 3rd record of symphony. (Record of entire symphony should be purchased as being invaluable for this type of film, recorded on Columbia L.1880-1-2-3 by Felix Weingartner and Royal Philharmonic Orchestra, London.

LIGHTING EFFECTS.—Blendings of deep tinted dramatic colours, concluding with deep red as film is projected.

"THE PHANTOM EXPRESS" (P.D.C.)

CERT. U. 5,097 ft. Reg. No. F.8310. Reviewed in *Kine*, January 12, 1933.

PUBLICITY.—One 12-sheet, and one 6-sheet.

STARS.—J. Farrell MacDonald, Sally Blane and Wm. Collier, junr.

ATMOSPHERE.—Railway melodrama in which a financial crook employs a gang to wreck trains on a big American railroad.

ORCHESTRA.—Either a fast "finale" of a standard overture; or "Choo-Choo." Walneck. (Peter Maurice and Co.) A novelty entr'acte of a train journey, with engine and tunnel effects, etc. Synchronised with the organ record, as detailed below for non-sync.

ORGAN.—As orchestra, with adaptation for solo work only, from special organ copy arranged by Reginald Foort and issued by Peter Maurice and Co.

NON-SYNC.—Either a fast "finale" movement of any standard overture as introductory entr'acte; or "Choo-Choo," recorded by Reginald Foort on the kinema organ, Columbia D.B.446.

LIGHTING EFFECTS.—Blending of deep dramatic colours for overture. Blending of varied and contrasting tints, with novelty effects for tunnel journey, etc., for "Choo-Choo."

"BREACH OF PROMISE" (Gaumont)

CERT. A. 5,791 ft. Reg. No. F.8349. Reviewed in *Kine*, January 26, 1933.

PUBLICITY.—One 12-sheet and one 6-sheet.

STARS.—Chester Morris and Mae Clarke.

ATMOSPHERE.—Sex drama of a girl who sinks to perjury to escape from her drab, rural surroundings, but makes full retribution.

ORCHESTRA.—"Lonely Life." Valse from the "Gipsy" suite. Edward German. (Chappell and Co.)

ORGAN.—As orchestra, with adaptation from the pianoforte-conductor copy of the above orchestration and synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Lonely Life" valse from the "Gipsy" suite. Edward German. Recorded on Columbia D.B.9241-2 by the Plaza Theatre Orchestra.

LIGHTING EFFECTS.—Blending of blue, orange, dark green and violet tints.

"ON YOUR GUARD" (Butcher)

CERT. U. 5,577 ft. Reg. No. F.8286. Reviewed in *Kine*, January 12, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, and one 6-sheet.

STAR.—Richard Talmadge.

ATMOSPHERE.—Sentimental drama, with strong child interest, with action in the backwoods of America. The film opens with a prison exterior.

ORCHESTRA.—"Trees." Entr'acte. (Chappell and Son.) "Straight" orchestral arrangement only. Played as introductory entr'acte only.

ORGAN.—As orchestra, using piano-orchestral copy of "straight" arrangement for solo presentation, and piano orchestral copy of "concert version" if synchronising with record, as detailed below for non-sync.

NON-SYNC.—"Trees." Recorded on Columbia D.X.345 by the Savoy Orpheans Orchestra. Synchronise the final finish of the record with showing of first sub-title of the film.

LIGHTING EFFECTS.—Blending of deep purple and amber tints.

"SCARLET DAWN" (Warner)

CERT. A. 5,557 ft. Reg. No. F.8233. Reviewed in *Kine*, December 22, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet and one 6-sheet.

STARS.—Douglas Fairbanks, junr., Nancy Carroll.

ATMOSPHERE.—Romantic story of the Russian revolution in which a prince escapes with his servant to Constantinople, but is eventually sent back to Russia.

ORCHESTRA.—"Casse-Noisette." Suite. ("March Russe."). Tschaikowsky. (Boosey-Hawkes and Co.)

ORGAN.—As orchestra, with adaptation from the piano-solo part for solo presentation, but the piano-conductor copy of above orchestration if synchronising with the record, as detailed for non-sync below.

NON-SYNC.—"Casse Noisette." Suite. ("March Russe." Tschaikowsky. As recorded by Oscar Fried, conducting the Royal Philharmonic Orchestra on Columbia L.2318; or by Percy Pitt and the B.B.C. Orchestra on Columbia D.B.9260.

LIGHTING EFFECTS.—Blendings of deep tinted Oriental colours.

"CENTRAL PARK" (First National)

CERT. A. 5,250 ft. Reg. No. F.8216. Reviewed in *Kine*, December 22, 1932.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Joan Blondell, Wallace Ford, Guy Kibbee.

ATMOSPHERE.—New York's Central Park provide the atmosphere, an escaped lion from the Zoo, and a skirmish with crooks provide the principal episodes.

ORCHESTRA.—"Bench in the Park." Foxtrot. (Keith, Prowse and Co.) Played as introductory interlude only.

ORGAN.—As orchestra, using the professional-song copy for solo presentation, and the piano-conductor copy of the dance orchestration for synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Bench in the Park." Foxtrot. Recorded on Columbia C.B.86 by Paul Whiteman and his Orchestra; or "Got the Bench, Got the Park." Foxtrot. Recorded on Columbia C.B.316 by Fred Rich and his Orchestra.

LIGHTING EFFECTS.—Blending of bright, varied and contrasting colours.

◆

THEME SONG RECORDS

NEW DURIUM ISSUES

Exhibitors will be interested in a new method of linking up films and gramophone records which has just been started by the Durium Company. It consists in producing records with a medley of tunes from popular British talkies in which a short description is given of the film, together with the names of the principal artistes as well as the most popular song with vocal refrains.

A record of "The Little Damozel," shown recently at the Plaza, and featuring "What More Can I Ask?" and "Brighter Than the Sun," is released this week.

Last month a similar film record, featuring "Leave A Little For Me," "If You Would Learn to Live" and other popular refrains from "Yes, Mr. Brown," proved a great favourite with the public.

The films are unbreakable and one-sided and retail at one shilling each.

WHAT! ?
A GUARANTEED
ARC MIRROR

Yes, sir ! That is now possible—an arc mirror guaranteed for 6 months for High Intensity Arc Lamps and a 12 months' guarantee for Low Intensity Arc Lamps. This covers you against cracking—stripping—copper-pitting and discolouring.

This new arc mirror can be supplied for use with every type of Arc Lamp and one of these mirrors will outlast from three to twelve ordinary glass mirrors. WHAT IS MORE—Whereas reflective efficiency of glass mirrors deteriorates each hour they are in use, the Epalite mirror retains full efficiency and has the same reflective powers after six months as on the day it was first fitted. Focusing is easy—definition of pictures is greatly improved—always white and clear—and an economy of electric energy for lighting is certain. For further particulars please write to us :—

E. A. LANGRISH & CO., LTD.
National House, 60/66, Wardour Street, W.1.
Telephone : Gerrard 5137 (Private Branch Exchange). Telegrams : "Ellangrica, Rath, London."
BRANCHES at Glasgow, Manchester, Birmingham, Leeds, Newcastle-upon-Tyne, Cardiff, Belfast, Dublin.

SOLE AGENTS FOR
EPALITE REGD.
ARC MIRRORS

PRICES:

8" Diameter with or without centre hole, for use in Kalee ML or similar type Arc Lamps	£5 5 0
10" Diameter for use in Kalee ML or "10 ZL" & Ross H.I. Arc Lamps	£7 7 0
10" Diameter for use in Ziess Ikon H.I. and Kalee "HML" Arc Lamps	£7 15 0
11½" Diameter (approx.) for use in Peerless Arc Lamps	£8 15 0

OTHER PRICES ON APPLICATION.

PROCESS. The EPALITE (Regd.) Reflector is entirely metallic. The metal base is carefully ground and polished to the exact parabola and is then given a heavy and close electro deposit of pure platinum which is finished to a super lustre.

M.C.25

METHODS OF FLOODLIGHTING

Brightness Factors of Building Material

(*Continued from page 47*)

(2) To obtain an entirely different night picture from the daylight appearance.

Much has been spoken and written of floodlighting's effect on reversing shadows and producing grotesque effects, and in this connection much criticism and counter-criticism has passed between architects and engineers.

It seems that the ultimate solution to this problem must rest with the architect.

1.—Reflection Factor of Building

The effectiveness of a floodlighting installation is entirely dependent upon the amount of light reflected by the building surface; thus, floodlighting on a perfectly black building produces no result whatever, while a dark stone surface with a reflection factor of 20 per cent. requires four times the light to appear equally as bright as a white stone surface with a reflection factor of 80 per cent.

Buildings which have become darkened with age can, however, be effectively illuminated after cleaning, and in view of the fact that the cost of cleaning averages about 5s. per square yard of surface, this is certainly a less expensive method of approaching the problem than that of using excessive wattage to produce the same result.

When Buildings Age

Light-coloured stone as a facing for buildings appears to continue in popularity, even in our grimiest cities, and while this surface is an excellent reflector of light when new, it deteriorates in this respect fairly rapidly, with the result that to produce the same brightness it is necessary after a year or two to increase considerably the amount of light projected on it.

An excellent example of compensation for ageing of the building surface was effected on the Selfridge's building, where two projectors per section were installed on the comparatively new stonework of the extension and three projectors on the older portion of the building, so that approximately the same brightness obtained throughout.

2.—Brightness Factor of Surroundings

A building illuminated to a given brightness will stand out more or less from its surroundings according to the brightness of objects or buildings in the immediate vicinity. Such contributory matters as the street lighting and the distracting influence of electric signs have also to be taken into account in determining the illumination to provide.

It is quite obvious that a building in an important and well-lighted street will require greater illumination to be equally outstanding as one in a suburban area, while the floodlighting of a light-coloured isolated building on, say, an arterial road, can be effected with an astonishingly low wattage.

Illuminating by Sections

In the early days of floodlighting, it was the usual practice to assume that the whole building front would be floodlighted, but latterly there has been a tendency to floodlight only the upper sections of buildings in crowded city areas where the close packing of comparatively high structures prevents much view on the whole elevation at one time. The London Underground headquarters at St. James's Park and the Shell-Mex building are well-known London examples of this tendency. There are no particular technical difficulties in the way of such floodlighting, especially where the upper section is set back so that the projectors can be mounted on the lower roof; it is for architects to decide whether floodlighting of this kind is satisfactory.

When an elevation is designed with the express object of producing unusual night effects, very interesting results are obtainable by the brilliant floodlighting of certain sections of the façade, while other sections are left in comparative darkness.

This localised application of floodlighting in which the gradation of light on the surface is controlled to a nicety, has not, up to the present, received very much attention, due, in all probability, to the fact that the installation of floodlighting has been an engineer's job. It represents, however, a valuable field for experiment, and it may be that the future development of floodlighting under the ægis of the architectural profession will be along such lines as these.

Requirements

To prove effective, a floodlight projector must be a carefully constructed and accurate piece of apparatus, since the efficient light control necessitates good optical properties and the type of service necessitates a high degree of robustness.

The increasing popularity of floodlighting has given rise to the production of inferior apparatus which is frequently nothing more than a mirror-lined tin box containing a lamp, but the discriminating user avoids the employment of such apparatus even for the most temporary installations, and relies on those manufacturers who have had many years' experience in the development of this special apparatus.

Components

The essential elements of a floodlight projector comprise a weather-proof casing containing a suitable lamp-holder, with provision for adjustment, and a reflector to control the distribution of light, the case being provided with a glass front and means of access for cleaning and renewing of lamps. This apparatus can be mounted on various stands or bases to render it suitable for use in a variety of positions, and provision is usually made for the cases to be swivelled in the vertical and horizontal axes to permit the beam to be trained in the requisite direction.

Beam Characteristics

From the design point of view, the most important feature of a floodlight projector is the beam of light it produces. This beam is specified as of a certain "spread," or "divergence." A beam of 20 deg. divergence, for example, would be in the form of a cone of light with a solid angle of 20 deg.

The best known beam producer is undoubtedly the searchlight, which produces a high intensity beam of very narrow divergence. It depends for its action upon the use of a very small source of light in conjunction with a mirror of parabolic contour.

Similar optical principles are employed in many commercial floodlights, although it is possible to use less accurate reflectors, and gas-filled lamps as light sources, on account of the wider beam spreads allowable.

Economic considerations restrict the diameter of floodlights to about 2 ft. 6 in., while the largest light source normally employed has a consumption of 1,500 watts.

Floodlight projectors producing narrow beams are employed for long distance projection, as across roadways, while wide beams are necessary for close-up work, where the throw is very limited. Beam spreads range from 12 deg. to 100 deg., and the divergence of any particular projector is usually variable within certain limits by adjustment of the lamp position in respect to the reflector.

Method of Installation

One of the most important points in connection with the satisfactory design of floodlighting installations is the concealment of the projectors. It is of paramount importance that this point must be carefully considered by the architect when planning a building which may have to be floodlighted at some time. It should be impossible for the observer to see where the light is coming from, and the more mysterious the effect the more attractive will be the installation.

Where general floodlighting of the surface is contemplated, the lighting should never be patchy, but absolute evenness of illumination, on the other hand, is not by any means essential to produce a pleasing effect. Any changes in illumination should be so gradual in nature, however, that they are not apparent to the eye. In testing floodlighting installations it is no uncommon thing to find that the illumination on the lower part of the building is many times greater than that at the top, although the building appears evenly lighted on account of the steady grading of the light on a surface which may be 80 to 100 ft. in height.

Types of Floodlighting

The following are the main categories under which the methods of installing floodlight projectors can be grouped:—

1. *Long range floodlighting from adjacent buildings.* This system, in which it is usual to employ two or three batteries of floodlights situated on roofs of adjacent buildings, enables even illumination to be obtained over the floodlighted surface, since the beams strike the surface more or less normally. It permits of accurate training of projectors, and provides a very flexible installation enabling special emphasis to be given to prominent features of the façade.

Throws much in excess of 100 yards should be avoided, due to atmospheric absorption, and even with shorter throws than this, the light loss on misty nights is considerable.

For this type of service, floodlight projectors with parabolic mirrors and floodlight projector lamps are usually employed as a beam of narrow divergence is required.

2. *Medium range floodlighting from projectors mounted on posts in the vicinity of the building.* This type of installation solves the problem of locating the projectors where facilities do not exist for mounting on adjacent buildings.

If permission can be obtained to mount the projectors on tramway standards or lamp-posts, care must be taken to ensure that the floodlights are not unsightly. Where special posts are erected for this purpose, ornamental lanterns housing floodlights have been recently employed with considerable success, but unless a considerable number of such posts are available, the area which can be illuminated is somewhat limited.

3. *Short range floodlighting from projectors mounted on the ground in front of the building where a forecourt or courtyards exist.* This system enables wide angle projectors housing standard gas-filled lamps to be employed, but lends itself only to the general flooding of the whole building surface. The projectors should be mounted a distance from the building of at least one-third the height to be illuminated, and care must be exercised to prevent glare being experienced by people leaving the building.

4. *Short range floodlighting from projectors mounted on balcony, canopy, or marquee.* This system is similar in nature to the previous one, but where the balcony projection is less than 10 ft., the upper part of the building tends to be poorly illuminated.

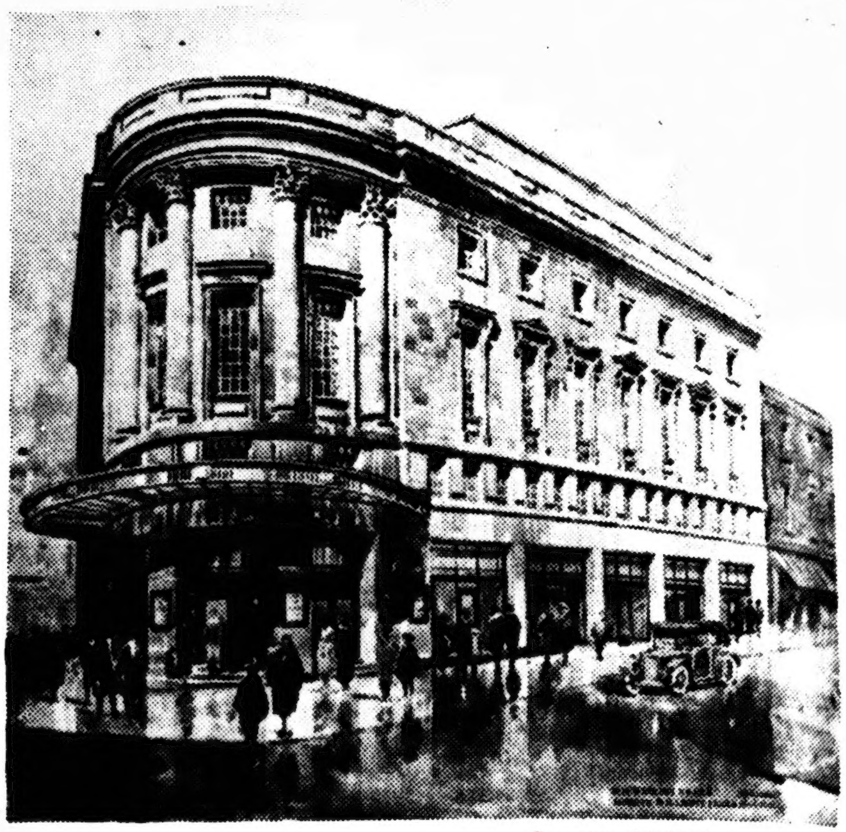
In modern buildings, where setting back occurs at various levels, this system, repeated on the different tiers, proves very effective indeed, and enables striking emphasis to be given to such breaks in the structural lines.

5. *Short range floodlighting by projectors mounted on brackets fixed to the building surface.* Due to the limitation of overhang for brackets, it is difficult to illuminate to a considerable height by this method, although it is possible to produce interesting localised effects. For obvious reasons care must be exercised in the masking of floodlight projectors mounted in such a manner in order to avoid a crude appearance.

Conclusion

The field for floodlighting continues to expand, and it is not possible in a short space of time to give more than a cursory review of the subject. Perhaps enough has been said, however, to show that this system of illumination is one deserving the architect's closest attention, and one where the engineer desires his guidance in the more artistic development of the subject.

It is apparent that given a reasonable amount of space for installing his equipment, the engineer, with the present wide range of efficient apparatus at his command, can produce almost any lighting effect on a building exterior by means of projected light. It remains for the architect to give his opinion as to what effect is desirable.



By courtesy of Bath "Chronicle and Herald."

Architect's drawing for a proposed kinema to be erected in Bath with frontages to Southgate Street and St. James' Parade. W. H. Watkins and Morgan Willmott, F/F.R.I.B.A. are the architects

BAIRD HOME TELEVISOR

Demonstrated Before R.P.S.

LAST summer the *Kine.* was able to publish details of the televised transmission of the Derby, which was demonstrated at the Metropole Theatre, Victoria, S.W.1. Last Monday, March 13, the latest Baird home model televisor was demonstrated at the Royal Photographic Society, Russell Square, W.C.1, by H. J. Barton-Chapple, of the Baird Television Co.

The B.B.C. television transmissions, of course, commence at 11 p.m., and the meeting opened at 10.30 p.m. with some remarks from Mr. Chapple, chiefly on what had already been achieved in television and what was likely to be achieved in the future. He mentioned the Metropole demonstration, when a screen measuring 7 ft. by 3 ft. was used, which size is now being used in experiments.

Two other recent achievements also were mentioned: in May of last year the first two-way television service was inaugurated in Paris, the instruments being fitted in an ordinary telephone cabinet, so that one could see as well as hear the person with whom one was in communication. Last year, also, a television set was for the first time installed on a railway train, an L.N.E.R. train being equipped with great success.

The instrument which was demonstrated at the R.P.S. consisted of a small rectangular box, with a ground-glass screen extended on bellows, the screen measuring about 8 in. by 4 in.

Drum with 30 Mirrors

Inside the box is first of all a projection lamp, which shines upon a mirror drum. This drum, which is mounted on a horizontal spindle and driven by a small motor, consists of 30 mirrors, each set at a slightly different angle from the next, with the result that the spot of light reflected from the mirror upon the screen explores the image line by line, the spot moving from top to bottom in lines from right to left.

The mirror drum rotates at a speed of 750 r.p.m., providing 12½ pictures per second. The intensity of the light is controlled by a patented device—presumably some form of Nicol prism—so that as the varying intensity of light reflected from the subject in the studio modulates the output of several photo-electric cells, so the intensity of light on the television screen is similarly modulated, giving the light and shade which build up the picture.

Vision was being transmitted on the London Regional wavelength of 261.3 metres, and the accompanying sound on Midland Regional at a wavelength of 398.9 metres.

At zero hour—11 p.m.—the typical television hum was heard in the loudspeaker of an ordinary radio set, and the television set was then switched on. It is only fair to add that the set had only been installed a few hours previously, and had not yet been tested. Actually, about ten minutes elapsed before the speed became sufficiently stable and synchronised to give a recognisable picture, and even then it was for a time moving up and down the screen in the manner of a kinematograph picture when the projector racking is altered.

Synchronism Difficulty

This, of course, was due to the minute differences in speed between transmitter and receiver. Obviously, synchronism is still a serious difficulty; the method used for synchronising in the Baird system is to take advantage of the black "mask-line" between pictures, the transmitted signal of which exerts a synchronous braking force upon a magnetically controlled toothed drum.

The quality and intensity of light were not much inferior to that of the various types of automatic kinematograph projectors to be seen at exhibitions. The question of frequency band is, however, acute. Although persons and dresses were clearly discernible with a fair amount of detail, the 30 vertical lines were clearly visible in the reconstituted picture.

Owing to the limitations of the transmission frequency band, it is not at present practicable to make use of a greater number of lines, to give a finer grain, as would obviously be necessary for ordinary public exhibitions, although in many countries a 60-line screen is being standardised.

One's conclusion after seeing this demonstration was that, while television is a wonderful scientific achievement, it is not yet entertainment. Mr. Chapple wisely refused to commit himself as to how long must elapse before this stage is reached.

LONDON GUILD DANCE

EARLY NEXT MONTH

The first dance to be organised by the London Court of the Guild of British Kinema Projectionists and Technicians will be held at the Portman Rooms, Baker Street (two minutes from Metropolitan Station), on Friday, April 7.

Since it is being organised primarily for projectionists, although the entire Trade are cordially invited, the function will commence at 11 p.m. and continue on until the small hours. Arrangements have been made for breakfasts to be served between 3 and 5 a.m., and a special extension of the licence is being granted. A late motor-coach service will be operative, and will cover all parts of London.

The demand so far for tickets indicates that there will be a record gathering, and early application for tickets (single 3s. 6d., double 6s.) is urged. These may be obtained from S. T. Perry, Empire Theatre, Leicester Square; F. A. Woods, Forum Cinema, Villiers Street, Strand; E. G. Purdy, Electrical Carbon Equipment Co., 109, New Oxford Street; A. E. Dean, 56, Waterton Road, Maida Hill, W.9; F. G. Humberstone, Western Electric Co., Bush House, Aldwych, W.C.2; or from any official or member of the General Council of the G.K.P.T., and from any Trade house.

Many Trade celebrities are expected, and these details will be announced later.

KNIGHT'S QUICK WORK

DURING WEEK END

Kinema owners will read with interest of the latest achievement of Knight and Co. (Engineers), Ltd., of Winchmore Works, Chase Road, London, N.14.

The console lift recently installed by this firm at the Carlton Kinema, Norwich, was delivered just prior to the end of the last performance on Saturday night, February 25. Erection was commenced at midnight, and by noon on February 26 the lift was complete in every particular and had taken up and down a test load of six men.

The importance of this accomplishment cannot be over-emphasised, particularly in the case of owners of kinemas who contemplate installing an organ and lift in a running theatre, where an interruption in performances results in loss of revenue.

BRIGHT IDEAS

A prize of 5/- has been awarded to W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, for the Bright Idea printed in last week's "Kine"

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Mar.	15	The Ironmaster	Reginald Denny	Ideal	Prince Edward	3
"	"	15	Keyhole Katie	——	Ideal	Prince Edward	3
"	"	15	What the Stars Foretell—Nos. 1-3	——	Betta	Piccadilly New Theatre	11
"	"	15	State Fair	Janet Gaynor	Fox	Cambridge	8.30
"	"	15	I'm An Explosive	——	Fox	Cambridge	8.30
"	"	15	The Blarney Stone	Tom Walls	W. & F.	Prince Edward	8.45
Thur.,	"	16	Up For the Derby	Sydney Howard	W. & F.	Prince Edward	8.45
"	"	16	Ghosts of the Golden West: The Land of Montezuma: Around the Clock.	——	Famous Films	RCA Theatre	11
Fri.,	"	17	Officer 13	Monte Blue	Ideal	Prince Edward	3
"	"	17	As the Crows Fly	——	Ideal	Prince Edward	3
"	"	17	A Co-Respondent's Course	Donalda Warne	Universal	Own Theatre	10.30
"	"	17	Non-Stop Variety, No. 3	——	Universal	Own Theatre	10.30
Tues.,	"	21	The Death Kiss	Adrienne Ames	Ideal	Prince Edward	3
"	"	21	Tooth Will Out	Jack Williams	Ideal	Prince Edward	3
"	"	21	So This is Africa	——	U.A. Columbia	Cambridge	8.45
"	"	21	Partners Two: Snow Time	——	U.A. Columbia	Cambridge	8.45
"	"	21	No Man of Her Own	Clark Gable	Paramount	Carlton	10.30
"	"	21	Hollywood Parade	——	Paramount	Carlton	10.30
"	"	21	The Woman in His House	Ann Harding	Radio	Phœnix	3
Wed.,	"	22	Mystery of the Wax Museum	Lionel Atwill	Warner	Prince Edward	3
"	"	22	Private Wives	——	British Lion	Cambridge	3
"	"	22	The Mysterious Rider	Kent Taylor	Paramount	Carlton	10.30
"	"	22	Romantic Melodies	——	Paramount	Carlton	10.30
"	"	22	Lucky Devils	Bill Boyd	Radio	Prince Edward	3
"	"	22	The Rustlers Round Up	Tom Mix	Unversal	Rialto	10.30
"	"	22	Double Bluff	Carol Coombes	Universal	Rialto	10.30
Thur.,	"	23	King of the Ritz	Stanley Lupino	Gaumont	Prince Edward	8.45
"	"	23	Penguin Pool Mystery	Edna May Oliver	Radio	Prince Edward	3
"	"	23	Excess Baggage	——	Radio	Prince Edward	3
Fri.,	"	24	The Kid's Last Fight	Douglas Fairbanks, Jnr.	Warner	Phœnix	3
"	"	24	Money for Speed	——	United Artists	Cambridge	8.45
"	"	24	Campus Code; The Minstrel Show.	——	U.A. Columbia	Cambridge	8.45
"	"	24	The Crime of the Century	Jean Hersholt	Paramount	Carlton	10.30
"	"	24	Sleepy Time Down South	——	Paramount	Carlton	10.30
Tues.,	"	28	Our Fighting Navy	——	Butcher	Palace	3
Wed.,	"	29	Trailing the Killer	Cæsar the Wolf Dog	Ideal	Prince Edward	3
"	"	29	The Hitch Hiker	——	Ideal	Prince Edward	3
Fri.,	"	31	Uptown, New York	Jack Oakie	Ideal	Prince Edward	3
"	"	31	Boy, Oh Boy	——	Ideal	Prince Edward	3

BELFAST

Tues.,	Mar.	21	Discord	Owen Nares	Paramount	Picture House	10.45
Wed.,	"	22	The Good Companions	Jessie Matthews	Ideal	Classic	10.45

BIRMINGHAM

Fri.,	Mar.	17	The Wishbone	Nellie Wallace	M-G-M	Scala	10.30
"	"	17	State Fair	Janet Gaynor	Fox	Futurist	10.30
"	"	17	The Blarney Stone	Tom Walls	W. & F.	West End	10.30
Tues.,	"	21	The Crime at Blossoms	Hugh Wakefield	Paramount	Futurist	10.45
"	"	21	Men Must Fight	Diana Wynyard	M-G-M	Scala	10.30
"	"	21	The Woman in His House	Ann Harding	Radio	West End	10.30
Wed.,	"	22	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	Forum	10.30
"	"	22	Lucky Devils	Bill Boyd	Radio	West End	10.30
Thur.,	"	23	Penguin Pool Mystery	Edna May Oliver	Radio	West End	10.30

CARDIFF

Fri.,	Mar.	17	To-night Is Ours	Claudette Colbert	Paramount	Capitol	11
"	"	17	Blondie Johnson	Chester Morris	First National	Empire	11
"	"	17	Infernal Machine	Chester Morris	Fox	Park Hall	10.45
"	"	17	Slightly Married	Evalyn Knapp	Butcher	Olympia	11
Tues.,	"	21	Nagana	Tala Birell	Universal	New Imperial	11
"	"	21	State Fair	Janet Gaynor	Fox	Park Hall	10.45
"	"	21	Soldiers of the King	Cicely Courtneidge	W. & F.	Empire	3
"	"	21	The Blarney Stone	Tom Walls	W. & F.	New Theatre	11
"	"	21	The Woman in His House	Ann Harding	Radio	Empire	10.45
Wed.,	"	22	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	New Imperial	11
"	"	22	Up For the Derby	Sydney Howard	W. & F.	Empire	3
"	"	22	Lucky Devils	Bill Boyd	Radio	New	10.45

GLASGOW

Fri.,	Mar.	17	Counsel's Opinion	Henry Kendall	Paramount	Green's Playhouse	11
Tues.,	"	21	Slightly Married	Evalyn Knapp	Butcher	Cranston's P.H.	11
"	"	21	The Blarney Stone	Tom Walls	W. & F.	New Savoy	11
"	"	21	The Woman in His House	Ann Harding	Radio	Picture House	10.45
Wed.,	"	22	The Wishbone	Nellie Wallace	M-G-M	La Scala	11
"	"	22	The Crime at Blossoms	Hugh Wakefield	Paramount	Green's Playhouse	11
"	"	22	Up For The Derby	Sydney Howard	W. & F.	New Savoy	11
"	"	22	Lucky Devils: Little Orphan Annie.	——	Radio	Picture House	10.45
Thur.,	"	23	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	La Scala	10.45
"	"	23	Their Night Out	Claude Hulbert	Wardour	Regal	11
"	"	23	Penguin Pool Mystery	Edna May Oliver	Radio	Picture House	10.45

LEEDS

Fri.,	Mar.	17	The Crime at Blossoms	Hugh Wakefield	Paramount	Paramount	10.45
"	"	17	Self Defence	Pauline Frederick	Pathé	Rialto	11
"	"	17	Up For the Derby	Sydney Howard	W. & F.	Scala	11
Tues.,	"	21	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	Rialto	11
"	"	21	The Woman in His House	Ann Harding	Radio	Scala	10.45
Wed.,	"	22	Souls for Sables	Natalie Moorhead	Wardour	Rialto	11
"	"	22	Lucky Devils; Little Orphan Annie.	——	Radio	Scala	10.45
Thur.,	"	23	The Wishbone	Nellie Wallace	M-G-M	Rialto	10.45
"	"	23	The Good Companions	Jessie Matthews	Ideal	Scala	10.45

LIVERPOOL

Fri.,	Mar.	17	Men Must Fight	Diana Wynyard	M-G-M	Scala	11
"	"	17	Infernal Machine	Chester Morris	Fox	Trocadero	11
Tues.,	"	21	The Crime at Blossoms	Hugh Wakefield	Paramount	Futurist	10.45
Wed.,	"	22	The Blarney Stone	Tom Walls	W. & F.	Palais de Luxe	11
"	"	22	State Fair	Janet Gaynor	Fox	Trocadero	11
"	"	22	The Woman in His House	Ann Harding	Radio	Scala	10.45
Thur.,	"	23	Self Defence	Pauline Frederick	Pathé	Forum	10.45
"	"	23	Nagana	Tala Birell	Universal	Trocadero	10.45
"	"	23	Lucky Devils; Little Orphan Annie.	——	Radio	Palais de Luxe	10.45

MANCHESTER

Fri.,	Mar.	17	The Crime at Blossoms	Hugh Wakefield	Paramount	Paramount	10.45
"	"	17	Nagana	Tala Birell	Universal	New Oxford	10.45
"	"	17	The Good Companions	Jessie Matthews	Ideal	Piccadilly	10.30
Tues.,	"	21	Shorts	——	Paramount	Paramount	10.45
"	"	21	Self Defence	Pauline Frederick	Pathé	Theatre Royal	10.45
"	"	21	The Woman in His House	Ann Harding	Radio	Piccadilly	10.45
Wed.,	"	22	What! No Beer?	Buster Keaton	M-G-M	Market Street	10.45
"	"	22	Lucky Devils; Little Orphan Annie.	——	Radio	Piccadilly	10.45
Thur.,	"	23	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	Theatre Royal	10.45
"	"	23	Up For The Derby	Sydney Howard	W. & F.	Piccadilly	10.45

NEWCASTLE

Fri.,	Mar.	17	The Secret of Madame Blanche	Lionel Atwill	M-G-M	Olympia	11
"	"	17	Hello, Everybody	Kate Smith	Paramount	Paramount	10.30
"	"	17	The Blarney Stone	Tom Walls	W. & F.	Queen's Hall	10.45
Tues.,	"	21	Counsel's Opinion	Henry Kendall	Paramount	Paramount	10.30
"	"	21	The Bitter Tea of General Yen	Barbara Stanwyck	U.A. Columbia	Grainger P.H.	10.30
"	"	21	Infernal Machine	Chester Morris	Fox	Westgate P.H.	10.30
"	"	21	Up For The Derby	Sydney Howard	W. & F.	Queen's Hall	10.45
Wed.,	"	22	Self Defence	Pauline Frederick	Pathé	Grainger P.H.	10.45
"	"	22	The Good Companions	Jessie Matthews	Ideal	Stoll P.H.	11
"	"	22	The Woman in His House	Ann Harding	Radio	Queen's	10.45
Thur.,	"	23	Slightly Married	Evalyn Knapp	Butcher	Stoll P.H.	10.30
"	"	23	Lucky Devils: Little Orphan Annie.	——	Radio	Queen's	10.45

NOTTINGHAM

Fri.,	Mar.	17	To-night is Ours	Claudette Colbert	Paramount	Elite	10.45
Tues.,	"	21	Counsel's Opinion	Henry Kendall	Paramount	Elite	10.45
"	"	21	What! No Beer?	Buster Keaton	M-G-M	Scala	11
Wed.,	"	22	The Wishbone	Nellie Wallace	M-G-M	Scala	11
"	"	22	The Woman in His House	Ann Harding	Radio	Hippodrome	10.30
Thur.,	"	23	Lucky Devils; Little Orphan Annie.	——	Radio	Hippodrome	10.30

SHEFFIELD

Fri.,	Mar.	17	The Secret of Madame Blanche	Lionel Atwill	M-G-M	Olympia	11
"	"	17	What! No Beer?	Buster Keaton	M-G-M	Cinema House	11
"	"	17	To-night is Ours	Claudette Colbert	Paramount	Central P.H.	10.45
"	"	17	Soldiers of the King	Cicely Courtneidge	W. & F.	Regent	11
Tues.,	"	21	The Blarney Stone	Tom Walls	W. & F.	Cinema House	11
Wed.,	"	22	The Woman in His House	Ann Harding	Radio	Regent	10.45
Thur.,	"	23	Self Defence	Pauline Frederick	Pathé	Hippodrome	10.45
"	"	23	Lucky Devils; Little Oprhan Annie.	——	Radio	Central P.H.	10.45

THE NEW SHIP
LUXO
is rapidly establishing its superiority for Low Intensity Projection.
CHAS. H. CHAMPION & CO. LTD
60 66, WARDOUR STREET, W.1.

If it's
PRINTING
We are the firm to guarantee satisfaction
We are printers for Paramount (U.K.), Moorhouse and Broadhead, &c.
Our throwaway programmes acknowledged by the American Press as the BEST IN THE WORLD.
LET US QUOTE YOU
Electric (Cinema) Printing Co. Ltd.
Waterloo Road, Manchester
'Grams: Printelev, Manchester 'Phone: Blackfriars 2822-3-4

PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists.
Also Williamson Printer, Titler, and Film Cleaner. Einemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE,
Vicarage, Tithebarn Street, Preston. ('Phone: 4580)

PATERSONS LTD. OF GLASGOW
THE SCOTTISH MAKERS OF THEATRE CHAIRS
1932 A RECORD YEAR
LUXURIOUS TUB CHAIRS
16 Spring Seat
Upholstered in Moquette
20/-
Repairs and renovations.
Estimates without obligation.
'Phone or write for our representative to call.
79, HOWARD STREET,
Estd. 1832 GLASGOW, C.1 Telephone: Central 5289

A LIVING EXHIBIT WILL ALWAYS DRAW A CROWD
We hire out Tigers, Elephants, Lions, Bears, Monkeys, for foyer display or parade for the run of film and cheaply.
Ask for particulars.
B. G. CHAPMAN, LTD., 24, Tottenham Court Rd., London, W.1.

Index to Advertisers

Covers.—1. Metro-Goldyn-Mayer Pictures, Ltd.
2. Fox Film Co., Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.
Automaticket, Ltd. 12
Burkitt, F., Ltd. 54
Butcher's Film Service, Ltd. 9
Champion, C. H., and Co., Ltd. 53
Chapman, G. B., Ltd. 53
Clement Blake and Day 54
Electric (Cinema) Printing Co., Ltd. 53
Gaumont Co., Ltd. 36-37
Ideal Pictures, Ltd. 40-41
Ilford, Ltd. (Selo) 45
International Productions, Ltd. 42
James, Styles and Whitlock 54
Langrish, E. A. & Co., Ltd. 51
Moy-Omnia 46
Paramount Film Service, Ltd. 18-19
Patersons (Glasgow), Ltd. 53
Pixtons, Ltd. 47
Preston Film Service 53
Radio Pictures, Ltd. 25-30 & 38
Rees, Lamport and Sherek, Ltd. 42
Siemens Carbons 47
Simon, Jude and West 54
United Artists Corp., Ltd. 38-39
Wardour Films, Ltd. 20
Warner Bros. Pictures, Ltd. 10-11
Way and Waller 54

[redacted]

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 „ „ „ 10
26 „ „ „ 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numb s are particul rly requested to cturn any testim nials, photograph etc., they may ceive from unsu ssful enquirers hen stamped en elope is supp d

SITUATIONS VACANT

WEST of England.—Second Operator, £2-£2 5s., with W.E. sound experience; must be practical.—Write, full particulars, to W., Box 286, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER of experience, ability and integrity disengaged for large or small hall; anywhere.—Hoard, 30, Lansdowne Road, Croydon. 'Phone: 1366.

MANAGER urgently requires position, anywhere; 18 years' experience; ability, showmanship; excellent references; bond.—D. V., 11, Cundon Street, High Wycombe, Bucks.

MANAGER, 38, WELL-KNOWN "LIVE-WIRE." OPEN for ENGAGEMENT; ABSTAINER; RESULTS GUARANTEED; TACTFUL DISCIPLINARIAN WITH PERSONALITY; USED TO SOLE CONTROL, BOOKING AND VARIETY; GO ANYWHERE.—V., BOX 285, KINEMATOGRAPH WEEKLY.

S. Terry, Manager, life experience, thoroughly recommended, reliable showman, seeks position, through change.—Write, Cinema Royal, Chiswick. 'Phone: 3363.

MANAGER, ripe experience, fully capable, proved success, keen showman, worker, honest; highest references; Trade recommendations.—M., c/o Callow, 694, Holloway Road, N.19.

CHIEF Operator seeks situation; experienced sound (3 systems), generators, oil engines; electrician; salary £3 10s.—Operator, 6, Terminus Road, Brighton.

CHIEF Operator-Electrician, disengaged; W.E., B.T.P., Picturetone systems; any mech., arcs; anywhere.—Write, Projectionist, 72, Rahere Street, Goswell Road, London.

EXPERIENCED Cutter desires position; negative, positive, night or day work; temporary or permanent; anything, anywhere.—A., Box 290, Kinematograph Weekly.

ORGANIST, competent Accompanist, Variety Acts, Soloist, Orchestral; age 30; highly recommended.—V. Parker, 21, Ashfield, Liverpool.

CHIEF Operator-Electrician, disengaged; 18 years' experience; W.E. system.—Rodrick, 75, Tudor Road, Edmonton, N.9.

CHIEF Operator, disengaged; Western Electric, British Acoustic, RCA; excellent references.—H. J. Cox, 43, Eltisley Avenue, Cambridge.

CHIEF OPERATOR, B.T.-H., talkies, 16 years' experience, disengaged; go anywhere; excellent references; start small wage.—M., Box 276, Kinematograph Weekly.

ACCOUNTANT, qualified, experienced Renting Production, Kinemas, Bookkeeping, Accounts, Income Tax, Companies formed; moderate fees.—10, Madeira Road, S.W.16. 'Phone: Streatham 6251.

LADY Cashier seeks post, London; vacant end March; quick at figures, any automatic; offers.—Day, 53, Great Ormond Street, Holborn.

SMART Young Man (21) seeks sit. in London kinema, helping, odd jobs, etc.; take any wage offered.—3, Listowel Street, Brixton, S.W.9.

APPARATUS FOR SALE AND WANTED

KALEE No. 8, No. 7 AND No. 6 PROJECTORS AND MECHANISMS. ALSO KALEE PEDESTAL STANDS, SPOOL BOXES AND ARC LAMPS.
ROSS, TAYLOR HOBSON AND DALLMEYER LENSES, FROM £2 10s. EACH.
¼ h.p. MOTORS FOR D.C. AND A.C. ALL VOLTAGES, FROM 18s. EACH.
SPEED REGULATORS, 7s. 6d. EACH.
GEORGE PALMER'S, 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

FOR sale, complete Talkie Outfit, including Simplex Projectors, in perfect condition, dismantled from Electric Palace, Marble Arch, owing to expiration of lease. Also complete set of eight 12-bar Gas Radiators and two 3 kilowatt 240 D.C. input and 60 volt output Generators.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

FOR Sale, Motor and Generator by Rhodes Motors, Ltd., D.C., 10 k.w., 80 v., 125 amps., 1,100 r.p.m.; accept £30 or near offer.—X., Box 287, Kinematograph Weekly.

TWO Gaumont Projectors with Verivox sound heads, turntables, Edibell Amplifier, Lamp Houses, Kalee 7-in. Mirror Arcs, Transvox Screen, 12 ft. by 16 ft., and Crompton 7-h.p. 500-volt D.C. Motor.—Box Z., 289, Kinematograph Weekly.

FOR SALE.—Standard Film-perforating Machine, by Debrie; 1,000-ft. spools; as new and complete; price £60.—X., Box 261, Kinematograph Weekly

STRIKING REDUCTIONS AMERICAN-MADE TALKIE PROJECTION SETS, SPECIALISING IN NEW, USED, REBUILT APPARATUS, such as Simplex Projectors; RCA Photophone type Sound Heads; Western Electric type Speakers; Amplifiers; Sound-on-Film Mechanisms; Photocells; Exciters; Optical Systems; Arc Lamps; Acoustics; Converters; Rectifiers. Write, giving mains, voltage and cycles. Agents solicited.—SALES ON SOUND CORP., Dept. K.W., 1600, Broadway, New York Cable: "SOSOUND," New York.

PATENTS.

KING'S PATENT AGENCY, LTD., 146a, Queen Victoria Street, E.C.; Free "Advice Handbook" and Consultations on Patenting Inventions and Registering Trade Marks; 45 years' refs. 'Phone: Cent. 0682.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist: Patents covering kinematograph, sound apparatus.—First Avenue House, High Holborn, London.

TIP-UP CHAIRS AND OTHERS.

72 SECOND-HAND BLUE VELVET SPRUNG SEATS WITH 12-in. DEEP PANEL BACKS, ARM PADS AND STANDARDS, 9s. 6d. EACH.
150 18-in. CENTRE BLUE VELVET SEATS WITH 9-in. BACKS AND NO ARM STANDARDS, 4s. 6d. EACH.
200 20-in. CENTRE RED VELVET SEATS, ONLY 3s. EACH.
100 20-in. CENTRE RED VELVET SPRUNG SEATS, COUNTERWEIGHTED, WITH 9-in. BACKS, ARM PADS AND STANDARDS, 8s. EACH.
GEORGE PALMER'S, 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

GOOD selection of reconditioned and second-hand Tip-up Seats for sale at reasonable prices.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

WANTED, 50-300 second-hand Tip-ups; must be cheap.—Geo. A. Hadingham, 27, Ackers Street, Manchester, 13.

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 tub, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

PICTURE THEATRES FOR SALE AND WANTED.

CLEMENT BLAKE & DAY
THE Cinema Agents,
22, Wardour Street, W.1.
CAN, AND WILL,
Sell Your Theatre.
Quick, Without trouble to you. Buyers waiting for Halls of all sizes, at all prices, in all Parts.

FOR Sale.—Kinema (freehold), Carmarthen, good stage, dressing-rooms.—Apply Williams, 6, Lammas Street, Carmarthen.

WANTED.—A KINEMA ON RENTAL WITH AN OPTION TO PURCHASE. MUST BE A GENUINE CONCERN. SEATING ABOUT 800-1,000.—FULL PARTICULARS TO L. HARLEY, HIGHFIELD ROAD, DERBY.

KINEMA, about 600-seater, wanted to rent; or other arrangements.—Y., Box 288, Kinematograph Weekly.

KINEMA, £1,600, newly equipped; holds 750; position commands £1,250 yearly profits.—Newman, 1067a, Finchley Road, N.W.11.

APPLICATIONS ARE INVITED

from agents and members of the profession
to join the board of a new limited company
which is being formed to take over on lease
one of the best known theatres in Liverpool.

This theatre has been successfully run for over 30 years, and is at present playing to big business. The seating capacity is 2,500, and is in extremely good condition.

The capital is quite nominal,
and applications will be treated
in the strictest of confidence.

◆

For full particulars write to:
Messrs. SIMON JUDE & WEST,
Chartered Accountants,
11/13, VICTORIA ST., LIVERPOOL.

WAY & WALLER
THE CINEMA SPECIALISTS.

PROFITABLE GOING CONCERNS

DISTRICT.	SEATS.	RENT.	PRICE.	REMARKS.
LANCS	1800	£3,000 p.a.	NIL.	Well equipped SUPER.
SUFFOLK	1000	£1,125 p.a.	£3,000	Modern theatre, leading town.
SURREY	475	£750 p.a.	£2,500	W.E. installed. Excellent condition.
SURREY	320	£375 p.a.	£300	Good profits. Bargain.
SUSSEX	950	£300 p.a.	£2,750	Stated profits £25/30 per week.
HANTS	600	£850 p.a.	£2,500	Excellent profits. Wealthy town.
WORCESTER	750	£600 p.a.	£700	Talkies paid up. Small opposition.
HERTS	700	£1,000 p.a.	£6,000	First-class condition. Close to London.
HERTS	960	£1,250 p.a.	£3,000	Reconditioned recently.
NORTHANTS	850	—	£4,500	Leading market town.
LONDON, E.	2000	£2,500 p.a.	NIL.	Largest house in district.
„ **WEST END**	1100	£7,000 p.a.	NIL.	Newly built. Large trade show income.
„ **NORTH**	1600	£4,000 p.a.	NIL.	Perfect condition.
„ **S.E.**	600	£300 p.a.	£2,500	Guaranteed profits.
„ **S.E.**	600	£750 p.a.	£1,500	Attractive hall. Good profits.

For the finest selection of available propositions consult
WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 Lines).

To Theatre and Cinema Proprietors.
THE COLONNADE TH ATRE
VICTORIA TERRA
LEAMINGTON
WARWICKSHIR

IMPORTANT UNRESERVED SAL OF THE WHOLE OF THE VALUABLE RNISH-INGS AND EQUIPMENT.

650 EXCELLENT TIP-UP S TS, including 300 with inlaid mahogany mes, and 350 with polished wood and iron fra s, several lengths of seating with iron fittings.

VALUABLE SEMI-GRAND PIAN ORTE, with iron frame, by Broadwood; ERICAN ORGAN by Smith American Or Co.

COSTLY TELESCOPIC BI-UNIAL NTERN with 8 brass-cased lenses.

LARGE QUANTITY OF EXPEN E CINEMATOGRAPH APPARATUS; O E.M.I. ELECTRIC MOTORS.

Four Kesmor Ticket issuing machi s.

NATIONAL OIL ENGINE.
C.R.E. type, 24 B.H.P. with Villiers starting engine, 15 K.W. dynamo and switchboard. In first-class condition.

THE LARGE DEAL STAGE.
56 ft. x 13 ft. with Proscenium.

DEAL STAGING.

A LARGE QUANTITY OF TIMBER, MATCH-BOARDING, etc.

THE WHOLE OF THE 4 in. IRON H.W. PIPING.

And numerous effects.

JAMES STYLES & WHITLOCK
are instructed to sell by auction on Thursday, 23rd MARCH, at 11 o'clock precisely.

ON VIEW on Wednesday, 22nd March, from 10 to 4, and on Day of Sale.

Auctioneers' Offices, Albert Street, Rugby (also at London, Oxford, Birmingham and Chipping Norton).

FIRE CURTAINS
The oldest firm in this business guarantees satisfaction under all circumstances.
Over 100 fire curtains in this country stand as testimony to the efficiency of ny work.
FRANK BURKITT LTD
VULCAN WORKS, LANT ST., BORO, S.E.1

MUSICAL INSTRUMENTS FOR SA E

AUTOMATIC and Pneumatic Organ: records, more can be obtained; over 60 pipes, ry good tone; 4 ft. 6 in. wide, 2 ft. 6 in. deep, t. high; cost £240; no reasonable offer refu .—Town, 1, Trinity Street, S.E.1.

AGENCY WANTED

WELL-KNOWN FILM SALESMAN QUIRES AGENCY OR REPRESENTATI FOR NORTHERN IRELAND. OWN SAL N CAR. NOTHING BUT GOOD PROPOSITI S CONSIDERED. SALARY OR EXPE ES-COMMISSION TERMS. PERSONAL IN RVIEW LONDON ANY TIME. A SALESMAN OT AN "ORDER-TAKER." W. S., 16, Rosett Avenue, Belfast.

PUBLICITY.

BALLOONS Printed with your word 20 in. size 7s. per gross; novelty and decorative lloons: also dance novelties and advert. pencils plied.—Surrey Rubber Co., Worcester Park, Sur

FILMS FOR SALE AND WANTED

WANTED, Silent Two-reel Comedies eatures and Serials, good condition, for cash.—L. ox 249, Kinematograph Weekly.

SERIALS, Features, Comedies, Edu tionals; enormous selection; exports to all part of the world; sale or hire.—Baer, 176, Wardou Street, W.1. Established 1907.

LEGAL

DEEDS OF ARRANGEMENT ACT, 4.
IN THE MATTER OF A DEED OF AR ANGEMENT dated 2nd day of June, 1932, nd registered on the 9th day of June, 1932, tween DOUGLAS CLARENCE JUNKIN, late f The Carlton Cinema, Hendon, in the Co ty of London, as Debtor, and JOHN DNEY BRADLEY HOLE, of 240, High Holborn, London, W.C.1, as Trustee.

The Creditors of the above named DOUGLAS CLARENCE JUNKIN who have not alre y sent in their claims are required on or before e 31st day of March, 1933, to send in their name and addresses and particulars of their debts or claims to JOHN SIDNEY BRADLEY HOLE, of 240 High Holborn, London, W.C.1, in the County of London, the Trustee under the said Deed, failing which they will be excluded from the benefit of the dividend proposed to be declared.

Dated this 7th day of March, 1933.
J. S. BRADLEY HOLE,
Trustee under the said Deed.

Printed and Published for the Proprietors, Kinematograph Publications Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.

March 16, 1933